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THE PHOENIX

FEBRUARY 8, 2013 » FREE WEEKLY » THEPHOENIX.COM

HEART ATTACK

Where to dress up, where to dress down, and what chocolate tastes like on Valentine's Day to everyone

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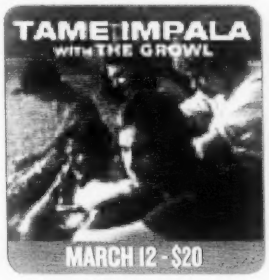

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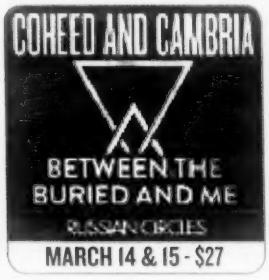

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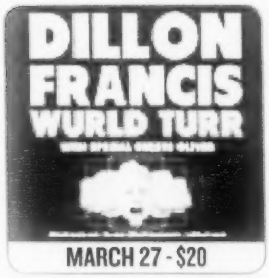

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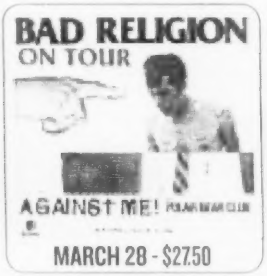

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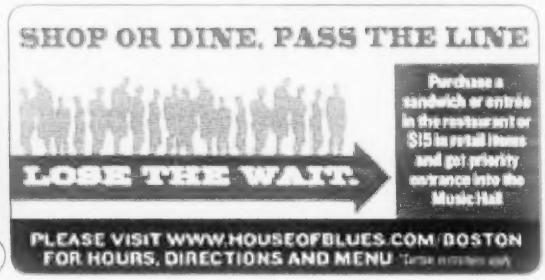

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THEPHOENIX

"Sometimes you want to get your dome twisted sideways by a cocktail that's hard to approach."

p44

Drinks that m[illegible] u go 'oof': bartend[illegible] my Gonzalez sa[illegible] mean Black Canar[illegible]

ON THE COVER PHOTO BY CONOR DOHERTY :: **THIS PAGE** PHOTO BY JOEL VEAK

THIS WEEK AT THEPHOENIX.COM :: THE EMO 100 Revisit emo's greatest hits: online, on WFNX.com, and at Radio in Somerville on Friday night :: **THE OTHER JFK** From our 1971 archives, Joe Klein profiles John F. Kerry, before he entered politics :: **#MAGOPSENATEDESPERATIONLIST** Brown's out. Healey's out. Tagg's out. Welcome to the Dan Winslow era.

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TORO Y MOI
WILD BELLE, DOG BITE

SUN. 2/17
TEXAS IS THE REASON
TITLE FIGHT

TUE. 2/19
SOLANGE

FRI. 2/22
DOPAPOD
GHOSTS OF JUPITER, THE JAUNTEE

WED. 2/27
EELS
NICOLE ATKINS

THU. 2/28
THE WOOD BROTHERS
RAYLAND BAXTER

FRI. 3/1
MURDER BY DEATH / MAN MAN
SAMANTHA CRAIN

MON. 3/4
ARDAL O'HANLON
DAVE RATTIGAN

FRI. 3/8
MIGHTY MYSTIC
EIGHT FEET TALL, THE WONDERMICS, MUSIC BY DJ JKOOL

MON. 3/11
DJANGO DJANGO
NIGHT MOVES

WED. 3/13
DRIVE-BY TRUCKERS
THE WHIGS

THU. 3/14
BALKAN BEAT BOX
DELHI 2 DUBLIN

FRI. 3/15
KELLER WILLIAMS

SAT. 3/16
STARFUCKER
BLACKBIRD BLACKBIRD

SUN. 3/17
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FROM THEPHOENIX.COM

RE: "10 THINGS I WISH I KNEW BEFORE I STARTED PLAYING IN BANDS IN BOSTON," BY BARRY THOMPSON (01.25.13)

You missed a key one: Boston is full of people who say they're music fans, but what they really mean is they're fans of the big name band coming through that all their friends say it is cool to go see. Ask them to see a local act — not even yours — and you'll get any and every excuse in the book. They'll pay $5 bucks for their gawddamn latte, but not for a cover charge.

_"STODGERS"

Or they'll scream poverty and beg for Guest List, but proceed to rack up a $70 bar tab on their credit card.

_"ANDERSON LYNNE MAR"

RE: "FIRST-PERSON SHOOTER: WHY I PLAY VIOLENT VIDEO GAMES," BY MADDY MYERS (02.01.13)

I like playing Heavy. I like playing Brick. I'm a girl.

But I'm not delicate. Unlike you, I've never had to look up to my male peers. I've spent most of my life being bigger and stronger than everyone around me — I was a muscled 5'6" when I was 8, and I'm a muscled 5'10" now. I used to box, I used to lift. I used to do everything I could to prove to myself and others that I was stronger than any man I met offline. I'm not slender, and for all the hate I get as a "fat chick", my size is part of my presence and I embrace it.

I don't feel guilt for my power fantasies. Because, above all else, that's all they are. Maybe, to other victims of past violence, they see things like COD and can't imagine why anyone would like it. I see it as a chance to express the violence I never will and would never want to offline. To

V-DAY PHOTOBOMB! TAKE A SELFIE WITH ONE OF OUR VALENTINES ON PAGE 81 AND TAG @BOSTONPHOENIX ON INSTAGRAM, AND WE MIGHT PUBLISH YOUR PHOTO!

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have the anger and violence in me encapsulated and expressed in a game. . . . I feel like that's safer. That's who I am.

I don't know. I agree with a lot of what you say. I've made the transitions, from "in with the girls, in with the guys" to "girls are stupid" and back out to "girl power, yo". But the real life size/power differential I fall short on.
_"ELENA"

I too am a female gamer. One of the first games I ever played was Mortal Kombat for the SNES. I also looked to women such as Ripley and Xena as role models. I commend you for sharing such a personal story. Especially since video games and other media are being attacked by people who wish not to see the true cause of the problems we face.

I am drawn to games for their interactive storytelling. It was also games, comic books, and movies that inspired me to follow my current path into illustration. I agree that women in games do tend to be objectified for the male gamer's pleasure, but it's getting better albeit slowly. I also know many male gamers who would like to see more badass looking women as opposed to the bikini babe. As an illustrator, and storyteller, it is my goal to level the playing field between strong men and strong women.
_"SANDAHL192"

RE: "HUMILIATED: WHY I HATE *GIRLS*," BY MICHAEL BRAITHWAITE (02.01.13)

BRAVO! I needed someone to explain why this show pisses me off so much, and I am not nearly as astute a viewer as Michael here. Thanks, girl!
_"MARIA DELORENZO"

maybe if you wrote something interesting instead of the 90,000th Girls critique you could be on TV too instead of writing for the phoenix. the characters on seinfeld weren't good people either, that's why it's funny. now get back to the internet and find something else to be offended by. we'll all be waiting for the next brilliant thinkpiece.
_"PENUCHERRO420"

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NOW & NEXT

» We start things off with a bang — with some weaponized produce — before exploring the science of bee sex and the art of phone sex. Plus, a beer threesome!

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VOICES

» Welcome to a very special episode of the *Phoenix*, where we learn how to grow hydroponic, as well as the answer to the question: *¿Dónde está la biblioteca?*

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VALENTINE'S SPECIAL

» Hark, Cupid's arrows approacheth — are you prepared? Our V-Day spectacular has a little somethin'-somethin' for everyone — from the lovers to the haters.

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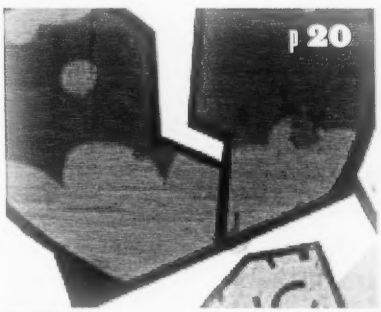

FOOD & DRINK

» We test three chefs' creativity with a Valentine's Day challenge for the ages. Not to be outdone, our Liquid columnist tests his taste buds with some truly out-there cocktails.

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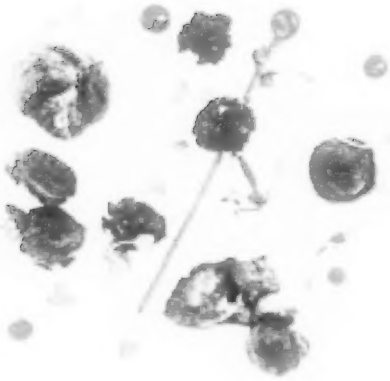

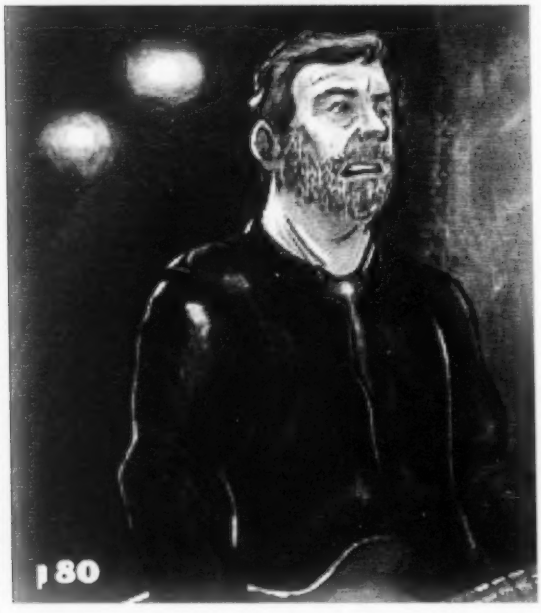

ARTS

» While Arnie and Stallone are splattering heads, will Bruce win our hearts? Plus, Peter Hook takes us through *Unknown Pleasures*, and we give you 22 ways to pitch woo (or at least stuff your face) this Valentine's Day.

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NIGHTLIFE

» Listen up, nightclub Casanovas: we've got two romance experts ready to up your game. Then try a walk of shame you'll actually enjoy.

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FOOD PHOTO BY MELISSA OSTROW, BACK TALK ILLUSTRATION BY MAURICIO SALMON, GET SEEN PHOTO BY KAREEM WORRELL

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MENINO SPEAKS

BOSTON MAYOR THOMAS MENINO'S State of the City address, delivered last week at Faneuil Hall, was the political event of the season. Not since the late Senator Edward Kennedy debated then-political novice Mitt Romney in the same historic setting have the local chattering classes awaited a public performance with such speculative intensity.

As Kennedy did in 1994, Menino wowed the crowd. The mayor exceeded expectations. Even tough-minded insiders generously allowed that it may have been the most powerful of Menino's 20 annual addresses.

The context supplied the electricity. After a long bout of serious illness that included hospitalization and rehabilitation, the 70-year-old, five-term Menino was back, walking to the podium under his own steam with only a cane for assistance. The mayor was, perhaps, a touch slower than usual, but he was as sure and as determined as ever.

By conventional standards, Menino is not a great orator. Still, he is often an exceedingly effective one — especially when speaking from the heart. That's what the mayor did in Faneuil Hall, tapping into his deep and undeniable affection for the city and his even deeper love of his job. The effect was impressive, commanding, and reassuring — as intended.

Menino's State of the City addresses are less political speeches and more civic homilies — big-hearted sermons aimed at keeping a healthy majority of voters firmly in the mayor's pews. These speeches are about consolidating and renewing power, rather than promoting actionable policy.

There is, however, always a raft of legitimate promises. This year: saying no to guns, helping women level the economic playing field, and earmarking $30 million for the most underperforming of Boston's generally substandard schools. These are bulletproof initiatives that only a crack-addled radio-talk-show host could rail against.

As *Globe* columnist Adrian Walker, a shrewd Menino watcher, pointed out in his post–State of the City wrap-up, these speeches rarely contain measurable proposals.

That is because the essence of the mayor's method is an unconventional mix of behind-the-scenes micromanagement adorned by healthy doses of public indirection. The result is political rope-a-dope, so that things — especially big important things — stay fluid and in flux until Menino gets as close as possible to what he wants. You need to take a couple of steps back to see how this works.

There's an interesting parallel to be drawn between Menino's push for a casino at Suffolk Downs today and for a convention center in South Boston 20 years ago. From an economic-development point of view, both are solid ideas.

But the reality of the waterfront doesn't live up to its initial billing. The number of hotel rooms and the nature of the development have not panned out as promised. It's hard to imagine that happening in Chicago or Atlanta. But the average person in the street, if asked, would still say that Boston's waterfront is a swimming success.

So it is with the still-fallow crosstown site on and around Melnea Cass Boulevard, and the BU medical center where a sports megaplex could have gone. The mayor's "I know-best-and-I-don't-have-to-explain-myself" approach killed those plans.

It's reasonable to assume that the same sort of behind-closed-doors, zero-public-transparency approach is being applied to the wrangling to build a casino either at Suffolk Downs or in Everett.

As with the waterfront and the megaplex and now the casino, thousands of jobs and millions in tax revenues are involved.

Something similar may be afoot with the much-ballyhooed but little-understood plans to reform Boston's nightmare of a school-assignment plan. There may be a whole lot of promise, but there is an even bigger set of unanswered questions — just as there was with the waterfront and the megaplex.

In terms of the schools, the key question is being asked by City Councilor John Connolly, thought by many to be a possible Menino challenger if the mayor opts to seek a sixth term. Connolly wonders how much longer the school system can pinball around without a comprehensive capital plan that matches new school construction with changing city needs. Without one, will a new reassignment plan be a glorified shell game?

That Boston is in better shape than most cities of its size and age owes much to Menino. The question is, has it maximized its opportunities? Or, more importantly, how does it define its future — not in words, but in deeds?

> Menino's State of the City address offered the kind of bulletproof initiatives that only a crack-addled radio-talk-show host could rail against.

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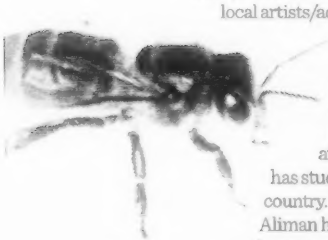
HYDE PARK PHOTOGRAPHER MATT MCKEE brings new meaning to the words "cherry bomb" with his ongoing project "Sweet Shrapnel," a minimalist series of graphics that fuse fruits and vegetables with explosives, like *Red Hot Love*, shown here. Meant to represent the delicate balance between human and natural creation, the images have been called "weird," "twisted," and "beautiful, but wrong." Size them up yourself at Gallery 601 South End at 433 Harrison Avenue, where they're on view through the end of February. »

WALKING DOWN COMM AVE this month, you'd find it hard to miss the massive beehive in the window of BU's 808 Gallery. On display through March 30 as part of the new exhibition "System: ECOnomies," the hive is the physical focal point of *Festooning the Inflatable Beehive*, a conceptual art project created by local artists/activists/beekeepers Maria Molteni and Colette Aliman.



"Our perspective is trying to get people to ask more interesting questions about bees and environmentalism," says Molteni, an artist-in-residence at the South End's Samsøn Gallery who has studied with radical beekeepers across the country. In conjunction with the show, she and Aliman have organized a free Apisocial Saturdays lecture series, which kicks off on February 9 with three talks covering "everything from honeybee genetics and waggle dancing to sacred geometry and sexuality related to Apis mellifera."

An art gallery may seem like an unconventional space for discussions on insect behavior, but Molteni maintains beekeeping is as much an art as a science. "When people are trying to learn beekeeping, they often try to get the facts down like a science, but you really can't do it," she says. "Bees are very, very mysterious and unpredictable." With Valentine's Day looming and a talk called "Love Stings" on the agenda, we tapped her for a few facts on bees' sex lives.
...LIZ PELLY

Learn more at festooning.wordpress.com/events.

DID YOU KNOW?

MULTIPLE PARTNERS
A hive's lone queen bee mates with about 15 drones — male bees — at a time. Fertilized eggs develop into female worker bees; unfertilized eggs develop into drones.

DYING 4 LUV
Every time a queen mates, the male bee dies. "Their penises explode," Molteni explains. "She holds their sperm for three to five years. She has enough to continue laying eggs."

VIRGIN BIRTH
Making up about 90 percent of the hive, worker bees are "undeveloped female bees," says Molteni. "They can instinctively develop their ovaries if the queen's pheromones fade, and they can actually give virgin birth."

BEERADVOCATE

SIXPOINT'S NEW SIP

GOT BEER COMMENTS? DROP A LINE TO BROS@BEERADVOCATE.COM OR @BEERADVOCATE.

This Valentine's Day, make it a threesome. We're of course talking about the new Sixpoint beer, 3Beans, infused with coffee, cacao, and Romano beans. Infusing coffee and chocolate into beer isn't new, so we asked the Brooklyn brewery's founder, Shane Welch, what makes their latest collaboration beer different.

"It's the methodology and technique as to how they were integrated and applied," Welch says. For the coffee, Sixpoint used fresh cold-brewed coffee concentrate from Stumptown. "We blended this nectar post-fermentation to ensure a smoothness of flavor, low acidity, and no oxidation."

For the cacao, they used fermented husks sourced by Mast Brothers Chocolate. "This is actually better for the beer, as the cacao butter is insoluble in water and would disrupt the head retention of the beer," Welch says. Both processes captured the essence the beans, without any of the harsh unpleasantries.

The third bean was infused in the mash, where high temperatures pulled out the starches, which were then converted to fermentable sugars thanks to enzymes in the barley malt. Why Romano beans? "We found that the Celts and Slavic tribes of Scandinavia and the Baltic regions used to make fermented beverages using beans as a portion of the mash," Welch explains. "Since the northern latitudes did not ensure a consistent, ample supply of barley, the inhabitants there used alternative starchy grains and legumes to boost the fermentability of the mash when making beer."

Sixpoint then aged 3Beans on toasted American oak, creating a complex 10 percent ABV beer available on draft and in 12-ounce cans. Welch describes it as "deliciously decadent." We agree.
...JASON & TODD ALSTRÖM

Find 3Beans at local spots like Canary Square, Central Bottle, and Downtown Wine & Spirits. For a full list of bars and stores, go to sixpoint.com.

YOU'RE DOING IT WRONG: PHONE SEX

Don't worry. Our expert is here to help.

With the advent of sexting and Internet porn, phone sex is becoming a lost art for most of us. But for Cameryn Moore, a phone-sex operator who lived in the Boston area for the past eight years, it's a livelihood — and a rich source of material.

Years before *For a Good Time, Call...* hit the big screen, Moore's one-woman show *Phone Whore* toured the world and won the award for Best Female Solo show at the 2010 San Francisco Fringe Festival. Currently "a citizen of the world" on another city-hopping tour, she hopes to bring her boundary-pushing show to the Edinburgh Fringe Festival this August.

Want to go old-school as you woo your sweetie (or one-night stand) this Valentine's Day? We caught up with Moore between clients to find out a few of her trade secrets.
...SUSAN JOHNSTON

ON PHONE SEX'S APPEAL "There are always gonna be some people who respond very well to audio cues, just as there are some people who really like listening to baseball games on the radio. Essentially, it's dirty talk at a distance."

ON SETTING THE MOOD "You want to make sure you have some time. You don't want to be rushing through it or have the chance of being interrupted. You're going to the land of imagination, so there's nothing more stressful than suddenly having to go turn off the soup on the stove."

ON COMMUNICATING WITH YOUR PARTNER "Some talk, not dirty talk, but meta talk before the conversation is a good thing so you're not going into it cold but you have some ideas. 'I'd like to play with this role,' or 'I'd like to try this.' Get some of the negotiation out of the way before you do the fantasy itself. As a professional phone-sex operator, I often have to negotiate on the fly. The calls that I feel best about doing are the ones where it's very clear what needs to happen. Take that time at the beginning to find out what language to use."

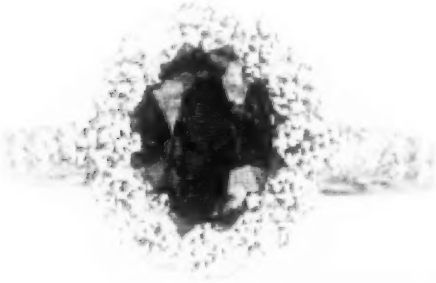
ON GETTING SPECIFIC "One helpful thing for people who want to try phone sex is to be as descriptive as possible. There is something to be said for sound effects: moans, sexy breathing. But in setting the scene and describing actions, description is very important. Use vivid, clear adjectives. Saying 'You're so hot' is fine, but why are you so hot? 'I love to see you dressed like that, the way it's tight around this or that.'"

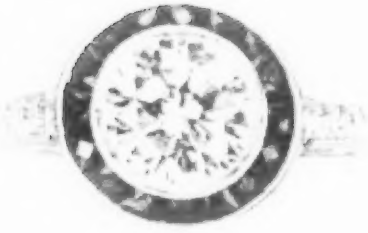
ON GOING WITH THE FLOW "I think the worst thing you can do during phone sex is say 'Really?' You want to treat phone sex like improv. Always say, 'Yes, and ...' Hold onto the giggle reflex. [Giggling] can have the effect of making people feel stupid about their desires, and that's not what you want to do. If I do laugh, I'll make it a sexy laugh, or I'll make it like a knowing laugh. You can shift it mid-way. If you can't do that, just apologize and move on."

For more on Moore, visit camerynmoore.com.

MOORE PHOTO BY CALEB COLE

Something blue...





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TELEVISION

COMMUNITY'S STATE OF PLAY

BY S.I. ROSENBAUM

BY THE TIME you read this, NBC's brilliant, neglected stepchild of a sitcom will back on the air, having survived its creator's firing, various scheduling debacles, and the epic flouncing-off of Chevy Chase. It remains to be seen whether *Community* (Thursdays at 8 pm) will have returned as the same show, or as a lurching zombie version of itself, but I don't care. Whatever happens, the first three seasons have shaped me. Changed me. Made me a better person. I'm incredibly grateful.

It's weird and awkward to find yourself in the position of discovering spiritual teachings in a half-hour network sitcom. But then, weird and awkward are what *Community* is all about. The show — about a mixed-age group of students at the fictional Greendale Community College — is personified by Abed Nadir, played by Danny Pudi: a TV-trivia shaman who might have Asperger's, a character on a TV show who often thinks he might be a character on a TV show. It's possible to view the whole show as taking place in Abed's head.

> *Community* amounts to a sustained argument in favor of the power of shared imagination.

One of the best things about *Community* is how adamant the show is that Abed is *okay*. The other characters might be way more competent at things like telling time, reading facial expressions, and communicating in sentences rather than movie references, but again and again the show makes it clear that while Abed may be just as injured or damaged as any of them, he's also the one who's the least lost.

This is because out of all of them, Abed is the one who knows how to *play*.

I think this is the show's thesis, built into its fiber from the first episode. It amounts to a sustained argument in favor of the power of shared imagination.

You see it almost immediately, in the tag to the second episode, now elevated to meme status: Abed and the resident jock, Troy (Donald Glover), are sitting side-by-side on the study-room couch, studying. Abed starts to beat box. Troy looks up and then, tentatively at first, he busts out an improvised and nonsensical rap in intro-level Spanish: *¿Dónde está la biblioteca?* And then they trade off increasingly ridiculous verses about ice cream and mustaches and Cameron Diaz. Troy's already stepping out of his identity as a meathead to follow Abed's lead. Their interactions have the "yes-and" dynamic of an improv game.

If the show has had a rule, it's that imagination always wins out. But there's always a distinction made between solitary fantasy — which is just escapism — and shared fantasy, shared play. And in episode after episode, the characters are successful only to the degree that they're able to shake off their ideas about themselves and join in with someone else's fun, no matter how ridiculous it looks from the outside.

So Jeff the snarky lawyer plays pool in his underwear. Britta the social-justice junkie sings the song of her heart. Shirley the Christian mom destroys some Germans at foosball. Pierce the asshole gets a little less racist. And Annie the high-strung prude finally throttles some Blorgons in Troy and Abed's Dreamatorium, the paint-and-electrical-tape holodeck of the mind that inhabits the spare bedroom in their shared apartment.

To me, that's what has made *Community* a spiritual experience, even a moral one. Every episode attempts to show the way out of a trap: if you forget about being dignified, if you can enter into shared play with someone else, then you don't have to be lonely anymore.

In the first season's Halloween episode, Abed and Troy are hanging out: Abed is in character as Batman, while Troy is doing a voice that sounds somewhere between Batman and Cookie Monster. Then Troy confesses that if he ever woke up transformed into a jelly donut, he'd eat himself.

"Mm, that'd be tasty," Abed-as-Batman agrees.

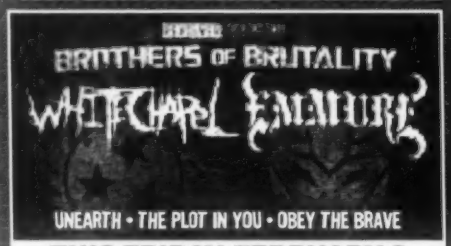
"It's cool to know I'm not the only one who thinks about this stuff," Troy tells him.

"Yeah," Abed-as-Batman says. "Yeah."

UPCOMING SHOWS AT THE PALLADIUM

THIS THURSDAY! FEBRUARY 7

SATURDAY, FEBRUARY 16



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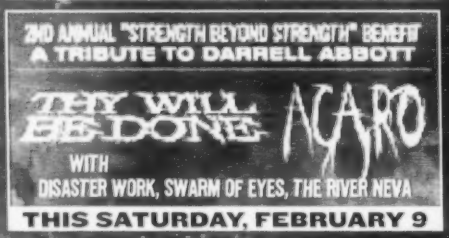
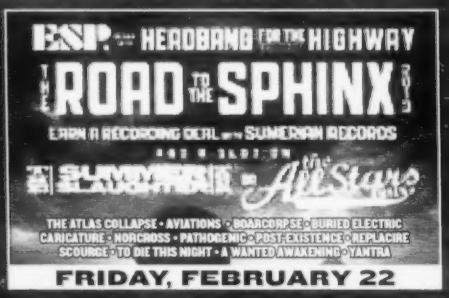


THIS SATURDAY, FEBRUARY 9



FRIDAY, FEBRUARY 22

THURSDAY, FEBRUARY 14

SATURDAY, FEBRUARY 23

FRIDAY, FEBRUARY 15

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- 3/19 THIS OR THE APOCALYPSE
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SCREAM ON

THE BPD ADDS INSULT TO INJURY

BY CHRIS FARAONE

LIKE VIRTUALLY ALL big-city police departments, the BPD has an image problem that never seems to go away. And this year is already looking pretty ugly.

Take Officer Henderson Parker, the 18-year veteran who was charged with rape in January; he'd previously served a 30-day suspension back in 2002 after a domestic spat "that resulted in injuries," according to police records obtained by the Boston Globe.

Parker was also on the scene in 2008 when the arrest of Emmanuel College student David Woodman spiraled out of control. On the night the Celtics won the NBA championship, Woodman had been partying on the street near Fenway Park, when he and some friends, some of whom were drinking in public, clashed with police. After being tackled by officers, Woodman — who had a heart condition — stopped breathing for several minutes, suffering brain damage from the oxygen deprivation. He died in the hospital 11 days later.

Although Woodman's family won a $3 million settlement in their lawsuit against the city, none of the officers involved were disciplined for the incident. In fact, one of them, Officer Michael McManus, wound up with a medal pinned to his chest.

> It's enough to make you wonder if the BPD saves its best awards for officers who've been involved in the deaths of civilians.

According to the Woodman family, a private investigation found that McManus was the first officer to make physical contact with the Woodman during that fatal Fenway encounter. Still, McManus kept his job.

Two years later he made headlines again — this time, for a viral video showing him and at least five other officers pummeling a minor on the campus of Roxbury Community College. And once again, McManus was cleared.

You'd think that the BPD would want to sideline an officer with such a dicey record. Nope. According to a BPD memo leaked to the *Blackstonian* newspaper, last month McManus was awarded the Mayor's Medal of Excellence for assisting more than 250 arrests, and for his "continued dedication to duty and professionalism."

At times, this kind of decision makes you wonder whether the BPD is saving its best awards for officers who've been involved in the death of civilians.

That was the case this year, when the BPD announced the presentation of the Schroeder Brothers Memorial Medal — according to a BPD memo, "the highest medal given . . . in recognition of bravery" — to the cops who fatally shot Mark Fernandes McMullen a year and a half ago.

All we know of that incident comes from the police: On September 7, 2011, the BPD says, two plainclothes officers approached McMullen's Hyundai Sonata near the intersection of Blue Hill Avenue and Woodcliff Street. McMullen "suddenly put the car in reverse," the police said, dragging a woman who was climbing out of the passenger seat for several feet. The plainsclothes officers drew their guns. McMullen fled in his Sontata.

The BPD's report goes on to recount a 17-mile, high-speed chase down I-93 and then onto Route 3, where Boston and state police tried to barricade McMullen's car on the Rockland exit ramp. "The suspect vehicle then rammed" the cruisers, the police report says. "In fear of their lives," two officers — Christopher R. Carr and Kenneth R. Autio — drew their guns and killed McMullen. For their actions, Carr and Autio were awarded the Schroeder medal.

But McMullen's family, with the support of the ACLU, the National Lawyer's Guild, and the National Police Accountability Project, is demanding an investigation of the case.

"Evidence suggests that McMullen's vehicle had already been stopped, he had no weapon, and that the many officers at the scene were not in danger," the ACLU wrote in a press release for a September "rally for justice" in McMullen's name. "After a closed investigation by state troopers connected to the Plymouth District Attorney's office, the DA released a statement finding no wrongdoing — a finding that was contrary to the facts as reported by the press and by witnesses. To date, the family's legal representatives have not been provided key evidence including reports, photos and personal effects."

At that ACLU rally, McMullen's sister, Karen McMullen (who is currently petitioning Attorney General Martha Coakley to re-open the case) told the crowd on Beacon Hill that her "brother may have had problems, but that doesn't mean that someone had to kill him."

It doesn't mean that anyone deserves a medal for taking his life, either.

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COMMON SENSE

NOT-SO-SECRET GARDENS: DIY MMJ

ARIEL SHEARER

SO, YOU'RE OFFICIALLY a certified medical-marijuana patient in Massachusetts, and you're ready to grow your own medicine. Where to begin? Cannabis cultivation is an art as much as it is a craft — and urban living in our New England climate presents a gamut of indoor-gardening challenges for novices and pro growers alike. I visited two established local grow shops to find out how they help newcomers to the DIY medical-marijuana tribe.

THE BOSTON GARDENER

A cozy little agricultural oasis in Dudley Square, the Boston Gardener has a laid-back, rustic feel; on this chilly day, the shop's windows are fogged up from dewy greenhouse displays. Once inside, my senses are met with organic aromas and the calming hush sound of bubbling hydroponics.

It doesn't take long for shop employee Jay Haile to warmly offer assistance. I ask him what first-time indoor gardeners need in order to start growing their own medicinal cannabis.

"It doesn't matter what you're growing," he says. "I'd first ask about the space you have and how much light you get in that space. The closer to the window, the better."

Then there's the eternal question: soil or hydro? Haile says both methods come with pros and cons. It's easier to grow organic marijuana using soil — but soil can be prone to bugs. Hydroponic plants also grow faster. Nevertheless, Haile says, as an "old-school" gardener, he prefers soil over hydro.

Whichever technique you choose, the first step after obtaining cannabis seeds is helping them through germination. Haile recommends starting seeds in grow plugs, which come in plastic trays with dome-like covers to keep seeds moist and warm. He also suggests buying a heating mat, to keep your germinating tray 75-80 degrees during cold winter months. He shows me a lighting setup that comes with a bulb, a hood, and an adjustable metal stand, which the plants will need when they get taller. I figure basic supplies to get plants through germination and ready to transplant run about $200.

> It seems cannabis seeds are the only thing growers can't get locally.

GYOSTUFF

From the sidewalk, GYOstuff (GYO stands for "grow your own") looks more like a scientific toy store than a garden shop. Plants on display glow electric green under bulbs hung with dark metal hoods. Inside, the shop feels high-tech but tranquil, with walls painted alternating blue and green, and shelves forming a maze of bulbs, barrels, tents, and bottles.

Shop owner Eli Constantinou is at the front counter when I arrive.

"I teach tomatoes, and you take it from there," he says, when I ask for guidance on cannabis growing. He says he's kicked people out for obnoxiously ignoring his requests to quell marijuana talk. But if you follow his rules, you'll find hydroponics simplified within minutes.

Constantinou brings me directly to an indoor tent that looks like a thermal lunchbox the size of a refrigerator. Behind a zippered door flap, the tent is lined with reflective silver Mylar; four buckets filled with water and solution sit bubbling below a light fixture. Each bucket has a basket lid filled with clay rocks, where four plants look to be thriving, their roots suspended in the nutrient brew at all times.

As I stare at a deep-water hydroponic setup in a self-contained, light-proof tent that could fit inside a closet, I realize it's the first time I've ever seen indoor cultivation simplified to such a discreet, personally manageable scale.

The Boston Gardener and GYOstuff both host basic grow classes each week, and employ knowledgeable, helpful staff. With assistive resources readily available, it seems cannabis seeds are the only thing newbie growers can't get locally.

Before leaving GYOstuff, I bring up cannabis again, to ask about seeds. Constantinou shows me a spinning rack stocked with flower and veggie seed packets. "If you don't find what you're looking for," he says coyly, "try Google."

GYOSTUFF :: 2400 Mass Ave, Cambridge :: 617.945.1654 or 866.GYO.BUDS :: gyostuff.com :: BOSTON GARDENER :: 2131 Washington St, Boston :: 617.606.7065 :: boston-gardener.com

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THE BIG LOVE HURTS: VALENTINE'S DAY PRESS RELEASES

Spoil the mood with terrible dates, familiar faces, and sex-toy surprises

BY DAVID THORPE

Valentine's Day brings an enormous opportunity to squeeze money from the most lucrative demographics: the frustrated, the clingy, the lonely, and the stalky. Every company in America knows it, even the shitty ones – *especially* the shitty ones – which makes February the bountiful harvest season for terrible press releases. This year was no exception. Here are some of the most stunningly awful examples.

FINDYOURFACEMATE.COM(TM) REVEALS ITS FAVORITE POTENTIAL CELEBRITY COUPLES FOR VALENTINE'S DAY

Find Your FaceMate (findyourfacemate.com), a free online dating website that helps singles find love based on similar facial features, is revealing its choice for best FaceMatched potential celebrity pairings — Hollywood's single A-listers who could have tremendous chemistry this Valentine's Day! Using facial recognition software to match couples, Find Your FaceMate's theory is supported by scientific research that proves that chemistry is often ignited when we spot someone whose facial features are similar to our own.

Okay, forget about the celeb-couple thing they're drumming up for idiot-press-release pickup. Let's focus on the site's main idea — that if someone looks like you, you'll be drawn to them due

>> BIG LOVE HURTS on p 22

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<< BIG LOVE HURTS from p 20

to some kind of natural narcissistic chemistry (because: *science*). Here's an excerpt from FYFM's frequently hilarious blog:

> *Facial feature similarity is the flame that keeps the fires of passion burning. It is both the most ancient of instincts and the most revolutionary of ideas. Human evolution was accelerated by the invention and the use of tools. If we utilize this tool I believe we will be much better off in our relationships; with less heartache, less loneliness and less potential to wreak havoc on our families.*

See? You will bring the fires of hell upon your family if you don't look enough like your partner. It is immediately apparent to the intelligent reader that this is definitely a science thing that makes sense, and not at all complete horseshit. But let's say you're not quite ready to put your trust in the most ingeniously devised matching system available to modern science. You can always wallow in the flirtatious possibilities of abject destitution:

> **THIS VALENTINE'S DAY, 99 CENTS ONLY STORES® WILL HOLD ITS FIRST ANNUAL 99 SECOND SPEED DATING EVENT AT ITS HOLLYWOOD, CALIFORNIA STORE**
> *Nine lucky men and nine lucky women will have a special opportunity to find love on Valentine's Day. On Thursday, February 14, 2013 at 9 am, 99 Cents Only Stores will hold its first annual 99 Second Speed Dating Event!*
>
> *Each couple will date for 99 seconds and then rotate until they have each dated one another for 99 seconds.*

Alas, "We met at 99 Cents Only at a speed-dating event organized by 99 Cents Only *on Valentine's Day*" is not the most romantic dating origin story: furthermore, in the vast annals of eros, never before has a phrase as unromantic as "savings soul mate" been conceived. I couldn't beat it if I tried: *discount bride. Frugal lust. White Castle date.* Oh, speaking of which:

> **LOVE IS IN THE CASTLE THIS VALENTINE'S DAY**
> *Love is in the air, as will be the aroma of onion-grilled sliders, as White Castle converts its restaurants across the country into "Love Castles" for Valentine's Day 2013. Lovers, both young and young at heart, are invited to spend a special evening at White Castle where dinner will feature table-side service and themed decorations.*
>
> *"We love to offer an opportunity to create memorable moments on Valentine's Day for our Cravers and the people who love them," said Jamie Richardson, vice president at White Castle.*

But weep not for the Cravers — nay, weep for the "people who love them." Think about that. *Cravers and the people who love them.* Seriously, put down the magazine for a minute, because I want you to let that crushing little romantic microfiction play out in your head. *For sale: condoms, never worn.*

So, now that you've taken your facially identical savings soulmate out for a steaming, Wimpy-style pyramid of tiny hamburgers, it's time to move things to the bedroom . . . the bedroom of *sex intimacy.* Standard Innovation Corporation, the brown-wrapper-named makers of a revolutionary couple-friendly sex gadget, have some ideas for a spicy gift:

> **THIS VALENTINE'S DAY, TAKE THE PAIN OUT OF SHOPPING & REPLACE IT WITH PLEASURE**
> *This Valentine's Day, forget the traditional fare of chocolates and flowers, and go for an "O"-riginal gift — the We-Vibe 3™. You won't be the only one thinking that pleasure is the path to take. Nearly 23% of people in a recent survey confessed that they plan to surprise their partners with a sex toy for Valentine's Day.*

'Love is in the air, as will be the aroma of onion-grilled sliders, as White Castle converts its restaurants into "Love Castles"'

Hold the phone: almost a *quarter of everyone* is buying their partner a sex thing? Am I just an out-of-touch square, or does that seem like an awfully large proportion of all practicing romantic partnerships? Maybe it's a trick of semantics. You'll notice they didn't say *buy their partner a sex toy* — they said *surprise their partner with.* So, if you add in the proportion of couples who simply plan to jerk back the curtain during their partner's shower and make a comical stabby motion with a dildo, maybe the numbers add up.

Finally, for the sake of argument, let's assume you will be dumped because you're fundamentally unlovable. Also, you're slow-witted and emotionally stunted, so you have *no idea* why your partner broke it off — was it the sliders? The identical faces? The sex-toy startle? Finally, there's a way to find out: with highly creepy social-media navel gazing!

> **WOTWENTWRONG LAUNCHES 'IMPRESSIONS' — SOCIAL TIMELINES TO CROWDSOURCE DATING ADVICE AND RECORD RELATIONSHIP MILESTONES**
> *WotWentWrong (www.wotwentwrong.com) launched today the first-ever social timeline for people to anonymously seek crowdsourced dating & relationship advice, record their relationship milestones, and follow other people's relationships.*
>
> *Hailed as the "site to help soothe the sting of breakups," by the* Wall Street Journal. *WotWentWrong launched in January as a free website to help people who were "passively dumped" get explanations from their Exes, in order to learn from past dating experiences and move on. The site also aggregates an interactive, anonymous stats page, so people can see the Top Breakup Reasons & Methods, filterable by age, gender, relationship duration and region.*

Here's a thought: if you're inclined to obsessively catalogue the minutiae of your failed relationship so Internet strangers can scrutinize it and offer insight as to what went terribly wrong, perhaps the problem is that you're *obviously a fucking crazy person.*

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BAD SEX CENTURY

The 55 worst sex scenes of the 21st century

BY THE BOSTON SOCIETY OF FILM CRITICS

Some say a critic's job is easy. But just try enduring the hours of bad sex they have to watch to do their job. When it comes to eye-bleach-worthy cinema, the new millennium started with a drug-addled Jennifer Connelly having ass-to-ass dildo sex with a prostitute — and has just kept on showering us in ever-more inventive perversions.

With input from a half-dozen hard-working professionals from the Boston Society of Film Critics, we've compiled a rough guide to the squickiest sex acts committed to celluloid this century. From autofellatio to zoophilia, these scenes are sure to kill any boner faster than you can say "Charlotte Gainsbourg with a hunk of lumber." We've rated them according to how they might affect an average couple on a date — from least-worst ("Last Date") to worst-worst ("Restraining Order"). For those of you brave enough to Netflix these gems, we've also provided a handy guide to exactly what kind of depravity you can expect.

Afterward, you'll likely need a palate cleanser. If you're in need of a take on cinema that's more celebratory and upbeat, join the BSFC for its annual awards ceremony this Sunday, February 10, at the Brattle Theatre.

In the meantime, remember: they saw these movies so you won't have to. Don't try this at home.

KEY

MISOGYNY

S&M/B&D

VIOLENCE

BODILY FLUIDS

HUMILIATION

FETISHISM

UNWANTED NUDITY

INAPPROPRIATE RELATIONSHIPS

VOYEURISM/ EXHIBITIONISM

LAST DATE

***Quills* (2000)** Geoffrey Rush as the Marquis de Sade writing his scandalous texts with his own blood on his naked body.

***Freddy Got Fingered* (2001)** Giving a handjob to an elephant.

***Zoolander* (2001)** Orgy scene involving Sherpa guide, Laplandish dwarves, hallucinogenic tea, Ben Stiller, and Owen Wilson.

***About Schmidt* (2002)** Kathy Bates inviting Jack Nicholson into the hot tub.

***Human Nature* (2002)** A man raised as an animal seeks happiness with a woman completely covered with fur.

***Warm Water Under a Red Bridge* (2002)** A woman whose orgasms are real gushers.

***Something's Gotta Give* (2003)** Jack Nicholson getting a gander at Diane Keaton's charms.

***Hannah Takes the Stairs* (2007)** Greta Gerwig shares a bathtub with a guy and a trumpet.

***Melancholia* (2011)** Kirsten Dunst shagging the golfer on the golf course.

>> BAD SEX on p 26

HOLLOW MAN (2000)

Imagine the innocent fun you could have if you were invisible? Not so much for Kevin Bacon's scientist, who has a Jekyll-and-Hyde complex (you can't see him due to the effects of an experiment, and he's got a bad attitude to boot). So one night after eyeing his comely neighbor (Rhona Mitra), and without much buildup or rondo, he sneaks in and takes her in the most barbaric way. Nothing sexy about it, but hey, it's Paul Verhoeven. Who's made a career out of this sort of thing.

—TOM MEEK

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OPEN LATE

<< BAD SEX from p 24

***The Guard* (2011)** Brendan Gleeson getting it on with a pair of prostitutes.

***The Master* (2012)** Joaquin Phoenix fucking a woman made out of sand.

WALK OUT

***American Psycho* (2000)** A naked Christian Bale chasing his date down several flights of stairs with a chainsaw.

***Me, Myself and Irene* (2000)** Jim Carrey waking up in a motel room in a pile of soiled tissues.

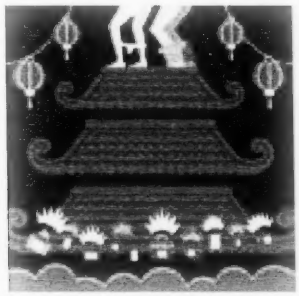
***Joe Dirt* (2001)** David Spade breaking the ice with the girl he fancies by tossing her dog's testicles, which are frozen to a porch.

***The Animal* (2001)** Rob Schneider marking his sweetheart as his property by pissing on her doorstep.

***Enough* (2002)** Domestic violence victim Jennifer Lopez turning the tables.

***Secretary* (2002)** Maggie Gyllenhaal delivering mail on her knees to James Spader.

***Swept Away* (2002)** Madonna flexing her muscles and taking abuse.



CRANK (2006)

Jason Statham's hit man finds himself doped up on a drug that will kill him if he doesn't get a shot of adrenaline once per hour. Starting unprovoked fights with gangsters and cops works in a pinch, but when drawn and quartered in a crowded Chinatown market, he ignores his reluctant girlfriend (Amy Smart) to save his life by shagging him in public. Tightening the cheese factor is the "take me, do me" porn hunter and the looks of the C-town denizens who seem befuddled and amused in all the wrong ways — as you will, too, should you sit through this tool session.

_TOM MEEK

***Brown Bunny* (2004)** Chloë Sevigny gets intimate with Vincent Gallo.

***9 Songs* (2005)** All nine songs.

***Shortbus* (2006)** The limber guy giving himself a blowjob.

***Grindhouse* (2007)** Every scene in which Quentin Tarantino films women's feet.

***J. Edgar* (2011)** Hoover getting his rocks off while listening to a tape of Martin Luther King Jr. having sex.

***The Twilight Saga: Breaking Dawn — Part One* (2011)** Bella and Edward's wedding night.

LAWSUIT

***Auto-Focus* (2002)** Greg Kinnear and Willem Dafoe wistfully jerking off to a video of them having sex.

***Basic Instinct 2* (2006)** Sharon Stone not keeping both hands on the wheel.

***Borat* (2006)** Sacha Baron Cohen looking where the sun doesn't shine.

***Before the Devil Knows You're Dead* (2007)** An unfortunately nude Philip Seymour Hoffman banging a fit-looking Marisa Tomei.

***Black Snake Moan* (2007)** Bluesman Samuel L. Jackson chains nymphо Christina Ricci to a radiator.

***Blindness* (2008)** Loathsome bad guy Gael García Bernal groping in the dark.

***The Switch* (2010)** The sperm sample mix-up.

***Bridesmaids* (2011)** Kristen Wiig's dismal tryst in the opening scene.

***Martha Marcy May Marlene* (2011)** Elizabeth Olsen's initiation into the cult.

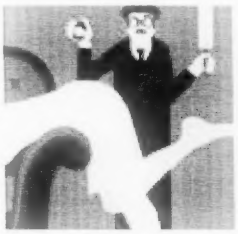
***Our Idiot Brother* (2011)** Steve Coogan with his pants down.

>> BAD SEX on p 28

THE ROOM (2003)

Elisa may be tearing Johnny apart, but writer/director/star/possible vampire Tommy Wiseau's pasty, pumping ass and Tourette's ejaculations of laughter could put anyone off sex — as well as rose petals, candlelight, rain-battered windows, mosquito netting, and quiet storm jams. And then they do it again!

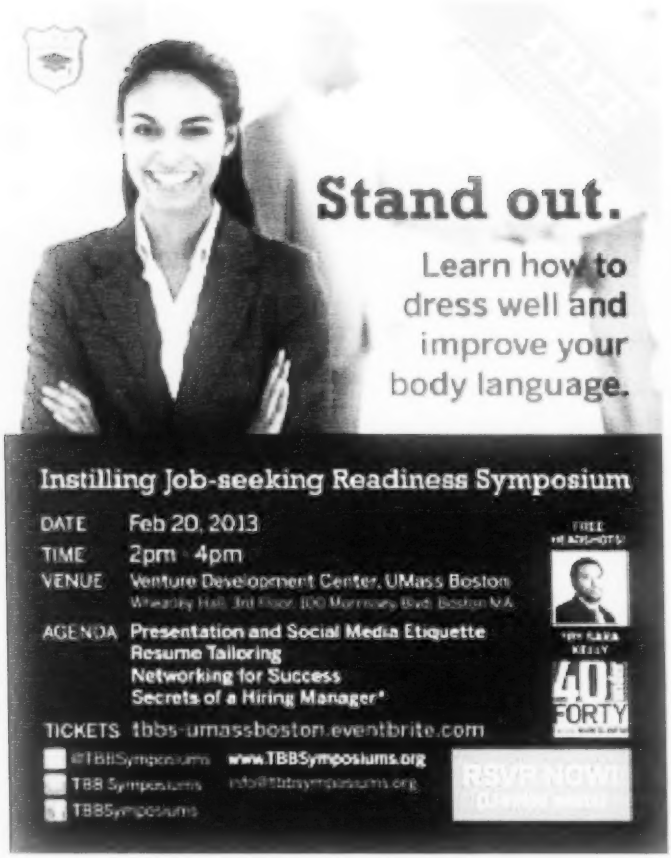
_ANN LEWINSON



A DANGEROUS METHOD (2011)

It had such potential for titillation: the stunning, exotic Keira Knightley and the imposing, sexy Michael Fassbender — playing Freud's Carl Jung and one of his patients! Alas — not when David Cronenberg handles it. Knightley's spastic, ridiculously overwrought performance was despite being obviously heartfelt and authentic, so creepy and silly it doused what should have been one of the hottest screen clinches of the year.

_PEG ALOI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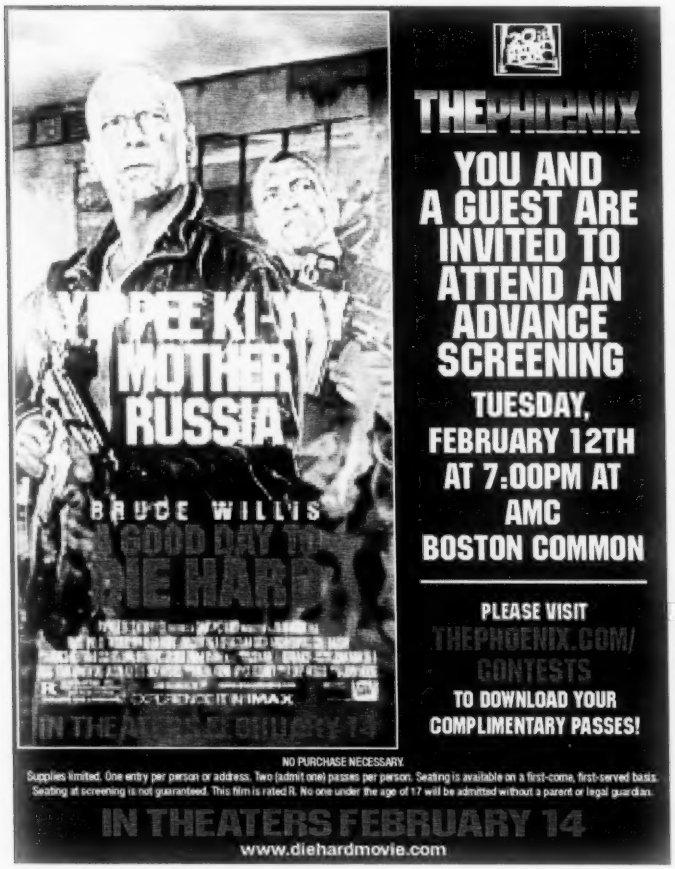


REEL LOVE
THE BOSTON SOCIETY OF FILM CRITICS HOSTS ITS ANNUAL AWARDS CEREMONY FEBRUARY 10 AT THE BRATTLE THEATRE

<< BAD SEX from p 26

RESTRAINING ORDER

Requiem for a Dream **(2000)** Jennifer Connelly bottoming out.

The Piano Teacher **(2002)** Isabelle Huppert getting cozy with a razor.

Trouble Every Day **(2002)** Why oral sex with a vampire is never a good idea.

Battle In Heaven **(2006)** The saddest blowjob in the world.

Teeth **(2008)** Assorted exploits of a vagina dentata.

Antichrist **(2009)** Charlotte Gainsbourg smashing Willem Dafoe's nuts with a 2 x 4.

The Human Centipede **or its sequels (2009)** Any frame.

Observe and Report **(2009)** The lighter side of date rape. Because date rape is so funny.

Splice **(2009)** Adrien Brody cozying up to his human/animal clone.

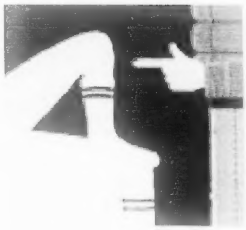
The Girlfriend Experience **(2009)** Film critic Glenn Kenny staring up Sasha Gray.

The Girl With the Dragon Tattoo **(2011)** Rooney Mara conducting an anal probe of her social worker.

Hall Pass **(2011)** The shitt scene.

Cosmopolis **(2012)** The prolonged proctology exam.

Killer Joe **(2012)** The deflated chicken leg.



GREENBERG (2010)

Sweet-natured, free-spirited Florence Marr (Greta Gerwig) takes depressed misanthrope Roger Greenberg (Ben Stiller) home with her. God knows why; he's horrible. She's young and easily impressed, but while he's kissing her stomach and starting to go down on her, he pops his head up and asks if that's a cold sore on her lip.

—MARY POLS

HYDE PARK ON THE HUDSON (2012)

The least appealing hand job in the history of movies, and this includes whatever happened in any *Porkys* flicks. FDR (Bill Murray) takes money Daisy (Laura Linney), his sixth or seventh cousin, on a drive. He ditches the Secret Service, parks the car in a meadow, and places her innocent hand on his, as they say, manhood. Then director Roger Michell pulls the camera back and lets us watch from a distance as the convertible moves rhythmically up and down. Not since the era of Gap dresses, perky berets, and misplaced cigars has presidential sex seemed less appealing.

—MARY POLS

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OLD 97'S — 2ND SHOW ADDED! — Sun & Mon Mar. 10 & 11 • The Sinclair

BADFISH a tribute to **SUBLIME** — ON SALE FRIDAY AT NOON — Sat. April 13 • The Sinclair

RYAN LESLIE — ON SALE FRIDAY AT NOON — Thurs. March 14 • The Sinclair

JUSTIN FURSTENFELD — ON SALE FRIDAY AT NOON — Thurs. May 2 • The Sinclair

ON SALE NOW — **THE DEAR HUNTER** — Fri & Sat March 29 & 30 • The Sinclair

THE BESNARD LAKES — ON SALE THURS. AT NOON — Sat. May 4 • Middle East Downstairs

ATLAS GENIUS — ON SALE FRIDAY AT NOON — Sat. June 15 • The Sinclair

UPCOMING SHOWS

BIG DIPPER W/ CHRIS COLLINGWOOD (FOUNTAINS OF WAYNE) — Sat. February 2 • Middle East Down

THE JAMES HUNTER SIX — Sat. February 23 • The Sinclair

letlive. W/ HRVRD, THIS IS HELL, CONDITIONS, RESCUER — Mon. February 4 • The Sinclair

REBIRTH BRASS BAND — Thurs. February 28 • The Sinclair

FEED ME WITH TEETH W/ MORD FUSTANG — Mon. & Tues., February 4 & 5 • Royale

MILO GREENE W/ SAVOIR ADORE — Fri. March 1 • The Sinclair

furtherseemsforever W/ HOSTAGE CALM — Thurs. February 7 • The Sinclair

FISHBONE — Sat. March 2 • The Sinclair

FRONTIER RUCKUS — Sun. February 10 • Great Scott

CRYSTAL BOWERSOX — Tues. March 5 • The Sinclair

MATMOS — Tues. February 12 • The Sinclair

EXTREME SNIPER — Wed. March 6 • Royale

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THE BLACK ANGELS — Thurs. April 11 • Royale

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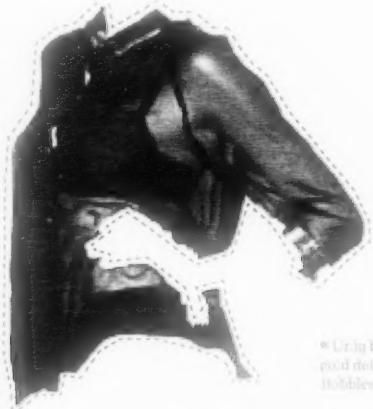
Lounging Around

On her Maison Close "Rue des Demoiselles" bra, $78, skirt, $66, and panty, $48, all at Forty Winks; American Apparel back-seam hold-ups, $25 at American Apparel; Nine West "Foe" pumps, $79 at Macy's

On him Donn Mason boxers, $38, and Walk-Over saddle shoes, $255, both at Ball and Buck; Calvin Klein socks, $19.98 at Macy's

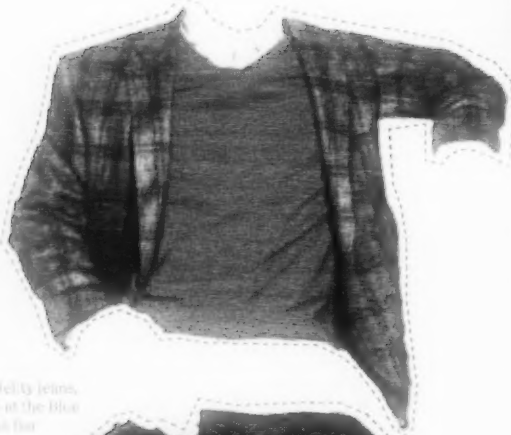
ALL DOLLED UP

Going out for Valentine's Day dinner and drinks? Maybe even indulging in an overnight staycation? Dress — and undress — for the occasion with fashions on the cutting edge.



• Rag & Bone "Charles" skirt, $320, and sweater, $245, both at Rag & Bone; IRAIA blazer, $2495 at Saks Fifth Avenue; Ben Laurie vintage polka-dot tie, $26 at Artifaktori

• Lacy blouse with gold detail, $87 at Bobbles & Lace



• Fidelity jeans, $194 at the Blue Jeans Bar

• Spike bracelet, $80 at VIRA

• Rag & Bone "Jodhpur" jeans, $297 at Rag & Bone

WHERE TO SHOP

American Apparel, 330 Newbury St, Boston :: 617.236.1636

Artifaktori, 121 Charles St, Boston :: 617.367.5854

Ball and Buck, 144B Newbury St, Boston :: 617.262.1776

The Blue Jeans Bar, 85 Newbury St, Boston :: 857.350.4683

Bobbles & Lace, 251 Newbury St, Boston :: 857.239.9202

Crush Boutique, 131 Charles St, Boston :: 617.720.0010

Daniela Corte, 211 Newbury St, Boston :: 617.608.4778

Diesel, 339 Newbury St, Boston :: 617.424.6555

Forty Winks, 56 JFK St, Cambridge :: 617.492.9100

Gap, 100 Huntington Ave, Boston :: 617.247.1754

Macy's, 450 Washington St, Boston :: 617.357.3000

Rag & Bone, 111 Newbury St, Boston :: 617.536.6700

Saks Fifth Avenue, 800 Boylston St, Boston :: 617.262.8500

T.J.Maxx, 350 Washington St, Boston :: 617.695.2424

VIRA, 107 Charles St, Boston :: 617.367.0305

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Table for Two

On her Chantelle "Paris Paris" push-up bra, $84, panty, $34, and waist cincher, $78, all at Forty Winks; Jimmy Choo "Malika" shoe, $995 at Saks Fifth Avenue; clutch (on table), $42 at Bobbles & Lace
On him Gap black tank, $19.95 at Gap; Calvin Klein briefs $24, and socks, $19.98, both at Macy's; Walk-Over saddle shoes, $255 at Ball and Buck

• Leather vest, $100 at Daniels Corte; Kova & T skirt, $179 at VIRA; Plenty by Tracy Reese leather jacket, $188 at Crush Boutique; necklace, $50 at Rebecca & Lace

• 7 For All Mankind jeans, $203 at The Blue Jeans Bar

• Rag & Bone pima cotton tee, $70, and denim-and-leather jacket, $505; both at Rag & Bone; the Hill-Side modified herringbone stripe scarf, $127 at Hall and Buck

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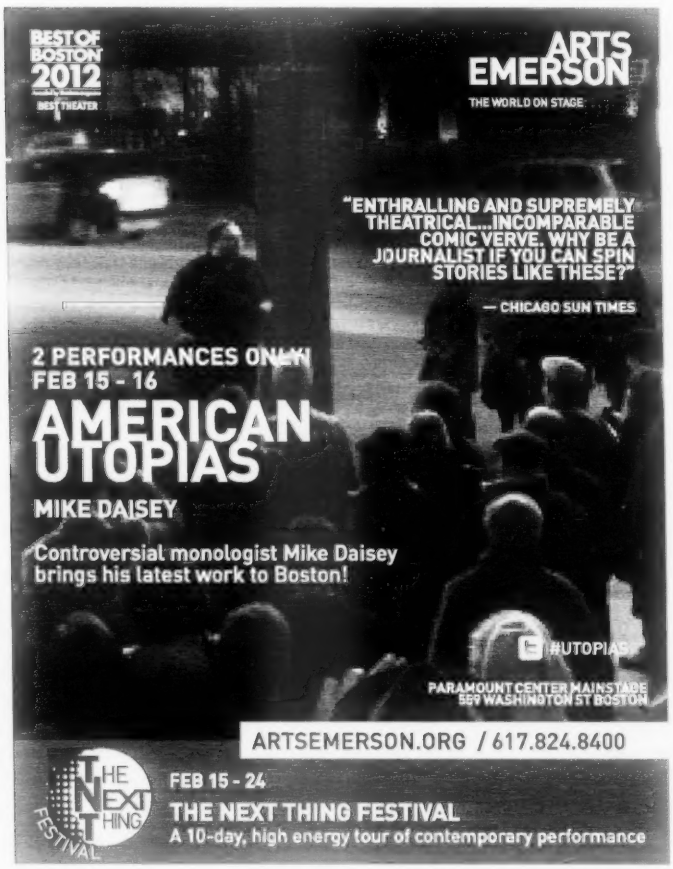
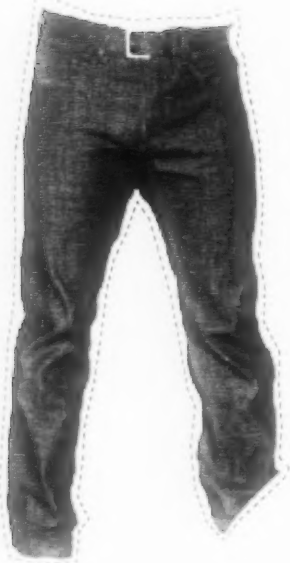


Unwinding Upstairs

On her Elle Macpherson "Dentelle" contour bra, $65 at Forty Winks; vintage bloomers, $20 at Artifaktori; Ralph Lauren heels, $39.99 at T.J.Maxx

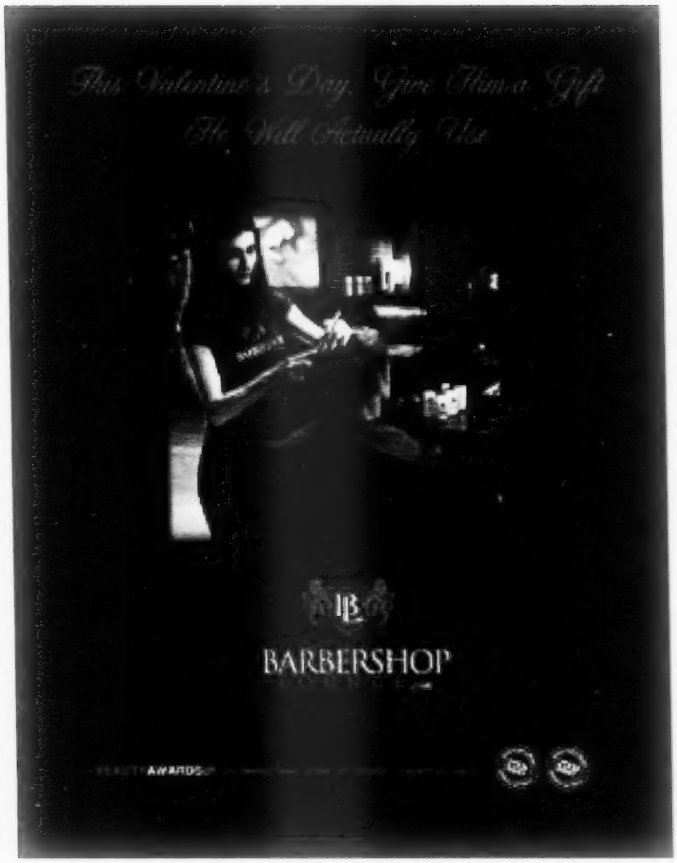
On him Diesel "Divine" boxer-briefs, $28 at Diesel; Calvin Klein socks, $19.98 at Macy's; Ball and Buck striped tie, $89, Lüm-Tec M45 watch, $495, and Wolverine "1000 Mile Addison" boot, $350, all at Ball and Buck

• Dull and Blue chambray shirt, $175, and stripped tie, $88, both at Jack and Buck



• Rustl Workshop "Davidson" jeans, $188 at the Blue Jeans Bar

• Soho Juniors vintage dress, $250 at Artifakts; Helmut Lang blazer, $645 at Saks Fifth Avenue



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Suite Dreams

On her » Stella McCartney "Marguerite Riding" bra, $70, and "Marguerite Riding" panty, $32, both at Forty Winks; Coach booties, $19.99 at T.J.Maxx

On him » Calvin Klein boxers, $24.99, and socks, $19.98, both at Macy's; Allen Edmonds for Ball and Buck "Double Monk Strap" shoes, $148 at Ball and Buck

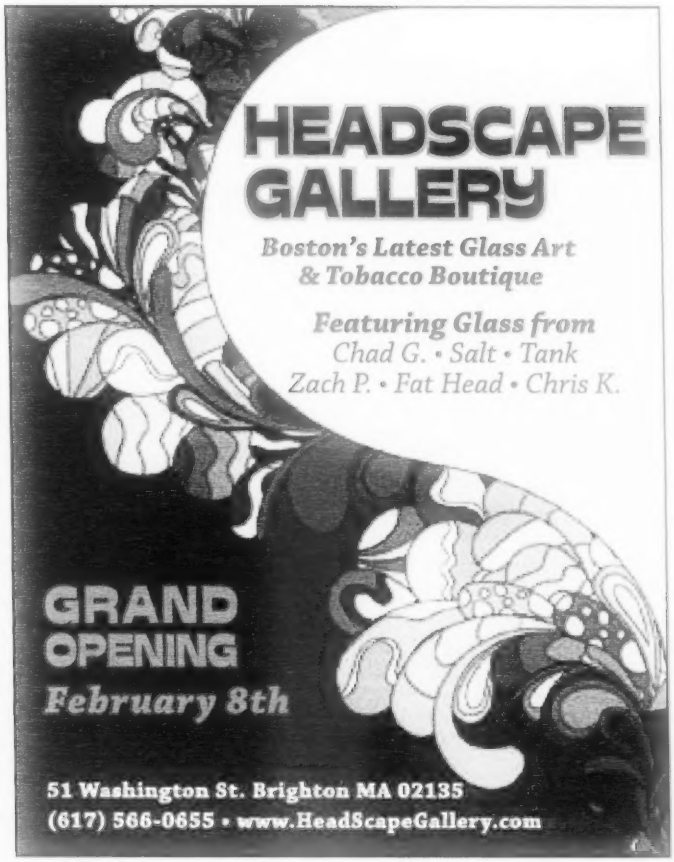
TRUE ROMANCE AT AMES
We sent our paper-doll duo for a romantic Valentine's Day getaway at Ames in Boston. With rates starting at $224 per night, Ames's True Romance package includes a complimentary room upgrade upon arrival, a bottle of champagne and chocolates, continental breakfast for two daily, and late checkout till 4 pm. Guests will also receive a special surprise gift from luxury lingerie brand Agent Provocateur. To book the True Romance package or learn more about Ames, visit ameshotel.com.

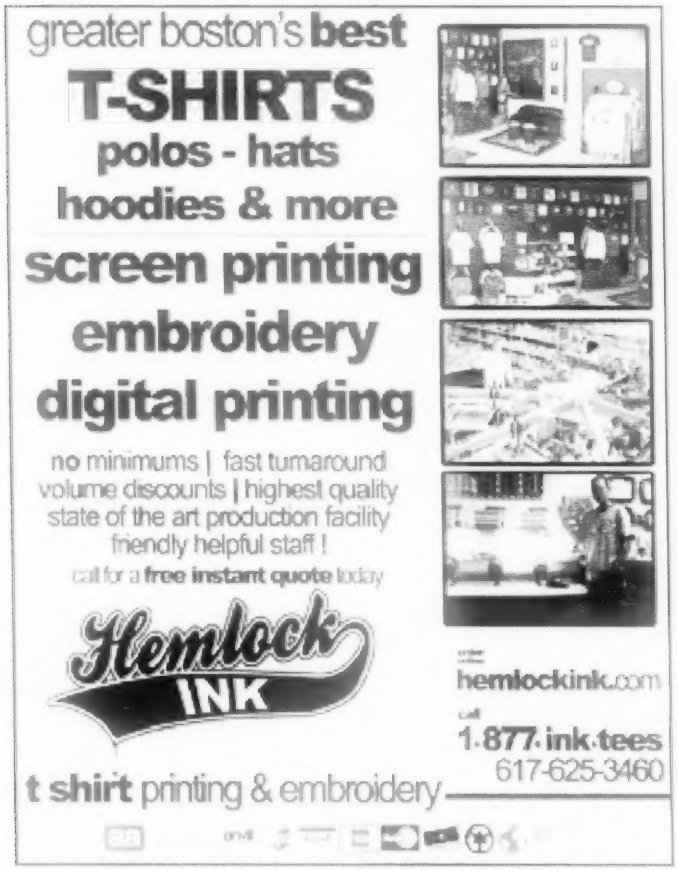
• Rag & Bone "Blade IV" pant, $390 at Rag & Bone

• Marc by Marc Jacobs cardigan, $328 at Saks Fifth Avenue; Rag & Bone long-sleeve raglan tee, $115, and chamber waistcoat, $335, both at Rag & Bone

• 213 Industry shorts, $125 at VIHA; Gap polka-dot tights, $14.99 at Gap

• Rag & Bone back-button tuck shirt, $280 at Rag & Bone; rose-gold tassel necklace, $88 at Crush Boutique





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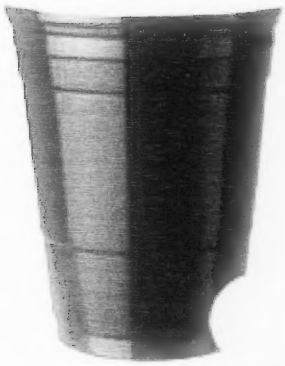

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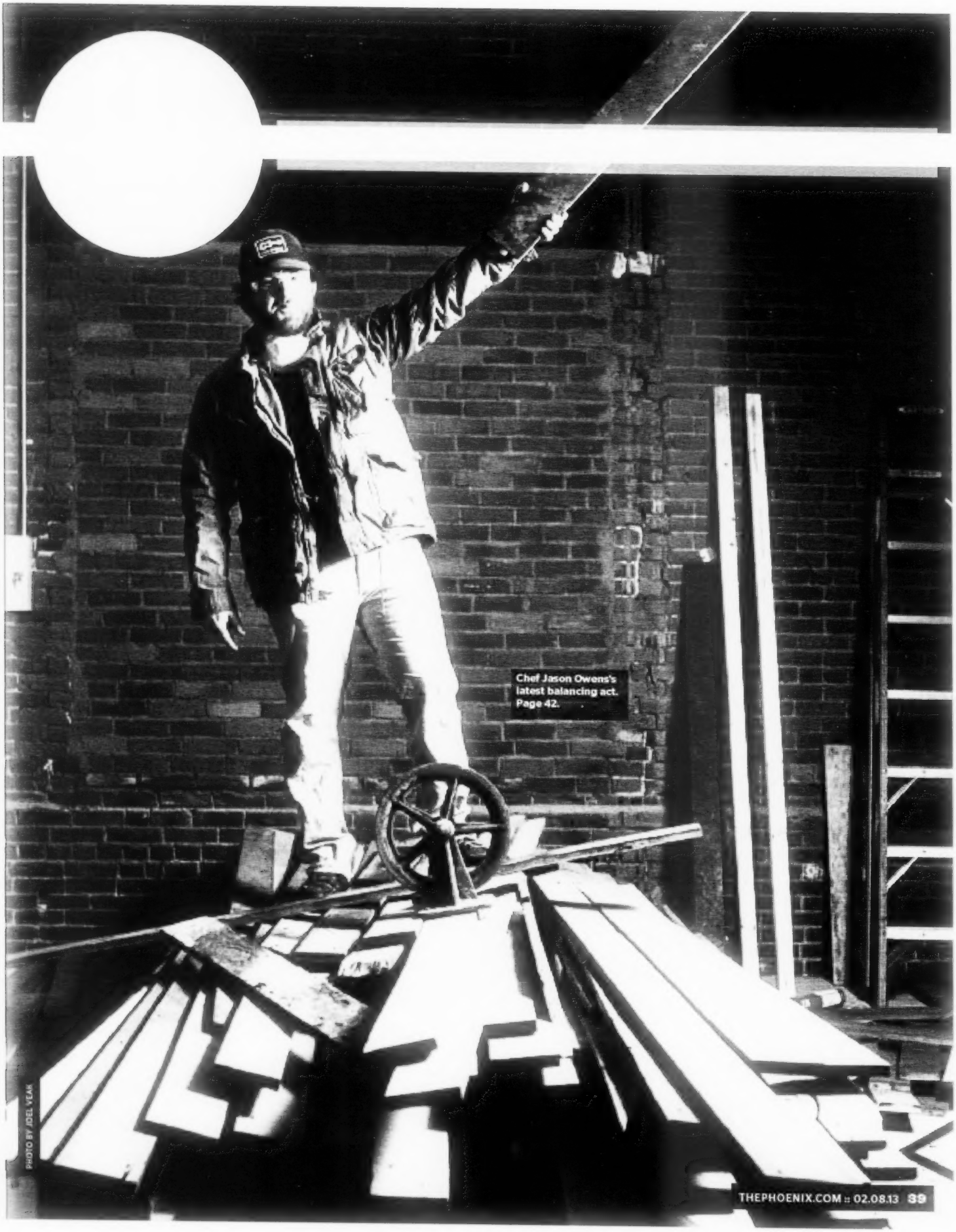


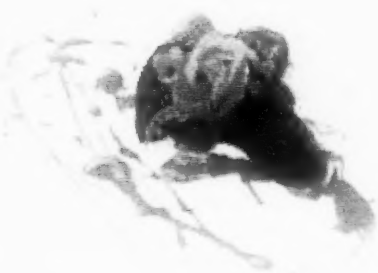
Chef Jason Owens's latest balancing act. Page 42.

PHOTO BY JOEL VEAK

The challenge? Turn Valentine's candy into haute cuisine — no desserts allowed

BY CASSANDRA LANDRY
CLANDRY@PHX.COM | @EATDRINKWRITE

s adults, we find ourselves missing those halcyon years when Valentine's Day was just a Halloween knock-off with no pressure and lots of processed sugar. And though our palates may have matured since our younger days, we wondered what might happen if we challenged a few brave chefs to incorporate some favorite teeth-rotting sweets of February — Red Hots, Nerds, and SweeTarts Hearts — into appetizing dishes. All we have to say is, we wish we had run into these dudes on the playground.



The Contender » Rian Wyllie of Lone Star Taco Bar
The Ingredient » Red Hots
The Dish » Red Hots Spanish blood sausage with apple puree, Red Hots mustard, and Red Hots pickled fennel

The dude behind that barbacoa taco you can't stop eating at Allston's tequila-bar heaven turns out to be a bit of a Red Hots savant. This is odd, since Wyllie admits he doesn't even love them much at all. Given this knockout dish, we think he might be in denial.

Wyllie first shaved down the candies using a micro plane to incorporate them into the blood sausage, allowing the cinnamon flavor to stand in for more typical spices. He then boiled down another batch of Red Hots and blended the result with Dijon mustard, dry mustard, and cayenne pepper to form a sauce. Finally, he topped off the whole shebang with crispy pickled fennel, dyed translucent red with Red Hots that were plunked into the brine.

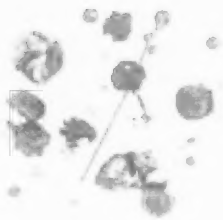
The heat coming off the plate smelled of hearty wintertime sausage, blasted with an intense cinnamon edge. Not only did the mustard mysteriously maintain the flavor profiles of both liquidated Red Hots and spicy Dijon, it carried the dish — pulling out the spice of the sausage and weaving through the cool apple-puree base.

The Contender » Samuel Monsour of Jm Curley
The Ingredient » Nerds
The Dish » Korean rib eye ssam on a lemon Nerd kewpie (Japanese mayonnaise), plus all the fixings: Bibb lettuce leaves, marinated scallions, homemade kimchi, pickled shitake mushrooms, house hot sauce, and grape Nerd pickles

"I've been craving ssam lately. It's usually cheaper cuts of meat that you get with ssam, so this is technically going against what ssam traditionally is," Monsour says. "But this is America, and we bastardize people's food here," he adds with a laugh. "In a good way, though."

Monsour bought Rainbow Nerds, set up six people with tweezers to select the yellows from the pack *[Ed. Note: Sincere apologies and thanks to everyone on Nerd detail]*, and then infused canola oil with lemongrass. He used the ground Nerds dissolved in lemon juice as the acid to create the emulsion for the mayonnaise, and voila: lemon Nerd kewpie, which brightened the flavor of the already insanely juicy meat.

But what stole the show were the accoutrements: scallions marinated with fish sauce, sesame oil, dark soy, and Thai chilies; crunchy, spicy kimchi; pickled shitakes bursting with umami; and the pièce de résistance, grape Nerd pickles, which tasted much like what vegetables in a kid's dream would taste like — straight-up candy, bitches. As we piled it all into lettuce cups, the Nerd influence was subtle, but tangy-sweet in all the right places.



The Contender » Marcellus Coleman of the Sinclair
The Ingredient » SweeTarts Hearts
The Dish » Foie gras pieces, caramelized Brussels sprouts, black rice balls, cauliflower puree, microgreens, and a SweeTarts gel

When we get to the second-floor kitchen of the recently opened Sinclair, Marcellus Coleman's crew is making fun of his new mustache and blasting Tom Jones's "It's Not Unusual."

He has chosen to plate a thoroughly modern-looking dish — four main ingredients dispersed around the plate, with a bright red line of SweeTarts gel drawn down the middle. A few extra dollops of the stuff encourage mixing and dipping.

Coleman selected his assortment of ingredients based on the tart profile of his candy; the rich foie gras, nutty black rice, earthy Brussels sprouts, and soft cauliflower puree each provide a foil to the fruity pucker of the SweeTarts gel. Adding the gel to each component lends a softly sugary top layer, and the foie gras actually seems to take to it really well. Tangy fruit with foie isn't anything new, but the familiarity of the combination makes this dish work nicely.

PHOTOS BY MELISSA OSTROW

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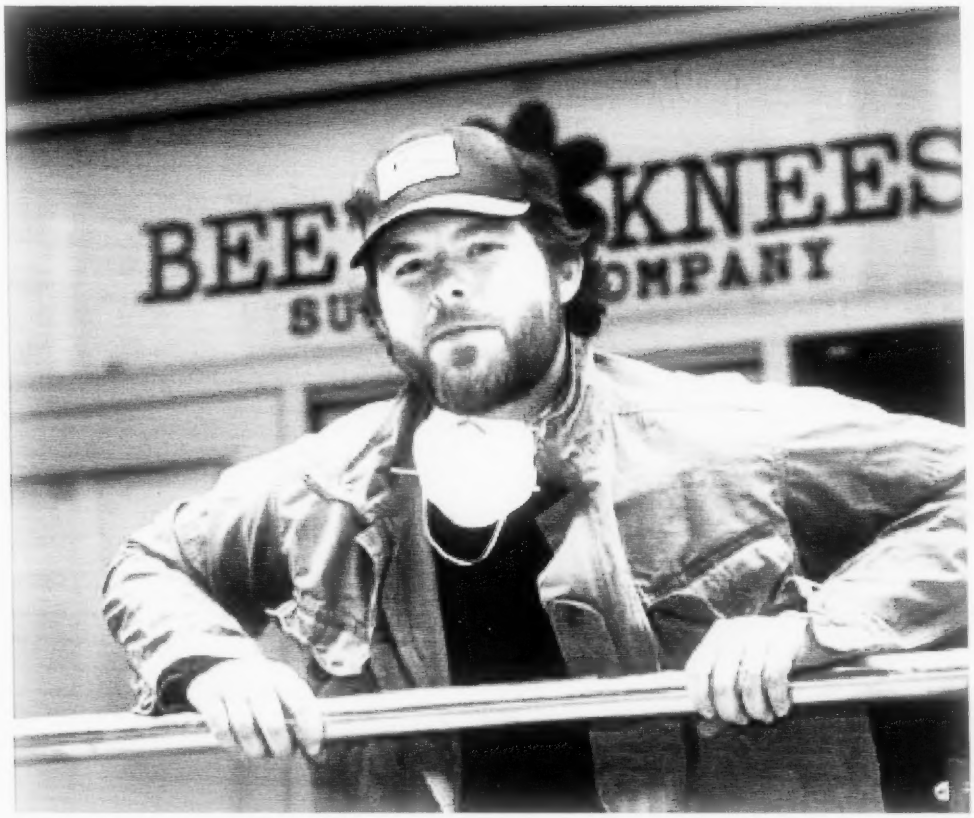
Chef Jason Owens readies his Fort Point grocery

BY CASSANDRA LANDRY



"THERE WAS A BIT OF a setback with the wood for the floors," Jason Owens says, a facemask hanging from his neck and a trucker hat perched on his head, his easygoing Nashville drawl rising above the sound of electric saws. He taps the section of flooring we're standing on with his toe. "It's over 100 years old, so it's not the easiest thing to work with," he says. "But I'm confident. It's worth it."

The wood in question spent its former life as part of a New Hampshire cotton warehouse more than a century ago. Owens, who has a passion for all things reclaimed and upcycled, says he fell in love with it the second he saw it. An amalgam of dark charcoal and bluish gray, banged up with scuffs and deep grooves, the maple has obvious character; even coated in a fine sheen of sawdust, it looks like it belongs here. Owens's insistence on coaxing it to life is just one example of the tireless tweaking he's gone through to ensure Bee's Knees Supply Company, Fort Point's newest addition and food-geek paradise, lives up to its name.

Bee's Knees was originally slated to open in November but was pushed back, as things like this tend to be. They are now aiming for a February opening, but on this snowy day in late January, the space is a haze of sawdust and splintered wood. Someone in a corner is going to town with a hydraulic nail gun, and a small crowd of people swarm around Owens asking for signatures or nods of approval.

"Honestly, it seems kind of cheesy, but I feel like everything that I've done in my professional life has led up to this," Owens says, walking me through the blueprints: open kitchen here, in-house chocolatier over there, 300 facings of wine, and aisles to be stocked with fresh produce and proteins, house-made pickles and charcuterie, and hard-to-find goodies. "I can't say that 10 years ago I necessarily saw myself taking this path, but in the last three to four years, definitely."

A year and a half in the making, Bee's Knees is a culmination of Owens's previous projects, like American Provisions in South Boston, a cheese and charcuterie haven built on his love of fromage, and his M3 restaurant in Somerville, a meaty homage to his hometown.

"I was always looking at alternative ways to source ingredients for my menu that weren't available to me, so what I'd like to do here is take that to the chefs of Boston," he explains. "Those things that you're searching for and you're ordering off an order guide? We want to have them."

Of course, a craving for specialty products isn't limited to professional kitchens. The mission of Bee's Knees extends far beyond that. A resident of South Boston for ten years, Owens wants his gourmet grocery to become an invaluable part of the Fort Point culinary fabric, a touchstone for the community. His decisions to focus on cooking classes and chef demonstrations, and to feature Blue Tierra Chocolate owner Jennifer Turner as an exclusively in-house chocolatier, are two components of an approach he says will take the store "beyond brick and mortar."

> Owens wants his gourmet grocery to become a touchstone for the community.

"You don't have to be a chef to enjoy cooking, or to even care where your food comes from," he continues, after we walk around the corner to Barrington Coffee to warm up. "I think people in general have a vested interest in what they're putting in their bodies, where it comes from, and are looking for a sustainable community feel where things aren't mass-produced. Just being able to do something that you know has meaning and integrity for people feels nice."

Meatballs so good, they don't need spaghetti.

Have you been lately?

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BY LUKE O'NEIL

Manny Gonzales at Saloon

FOR BARTENDERS, A COCKTAIL'S balance is everything. They want the right ratio, with spirit base, water, sugar, and secondary ingredients all working in harmony. But sometimes you want to get your dome twisted sideways by a cocktail that's hard to approach: you're not even sure whether you like it, but you keep coming back for another sip to find out.

Everyone's threshold is different, of course, so I asked a few bartenders what they'd offer if I asked for such a cocktail. Unsurprisingly, a few of the suggestions were influenced by the boundary-pushing *Beta Cocktails*, a 2011 book by two New Orleans bartenders. Ran Duan of Woburn's Sichuan Garden — a suburban spot with a surprisingly forward-thinking cocktail program — riffed off their bitters-as-base concept for his Anton's Demise, made with two ounces of Peychaud's bitters, one ounce of passion-fruit syrup, one-half ounce of lime juice, and one-half ounce of Campari, with an allspice rim. (Want a real hair-raiser? He's also in the midst of barrel-aging Wuliangye, the popular Chinese grain spirit, which is extremely abrasive on its own, with a "gasoline-pineapple" profile, he says. The barrel-aging takes it down a notch.)

> The potent blend of spiced heat put me on my ass.

But back to that idea of non-potable bitters as a base. At Backbar, Alex Homans has been playing with another *Beta* recipe called the Fatigue, which takes equal parts Jack Daniel's, Maraschino, and Angostura bitters. He's using mezcal, St. Germain, and Angostura instead. "It's really weird," he says. "The Angostura doesn't overly bitter the drink so much, but you get a lot of flavors from it that you might not get using it drop by drop — a lot of cinnamon, a lot of wood. It's pretty cool, if you've never really tasted Angostura like that, to get a new perspective."

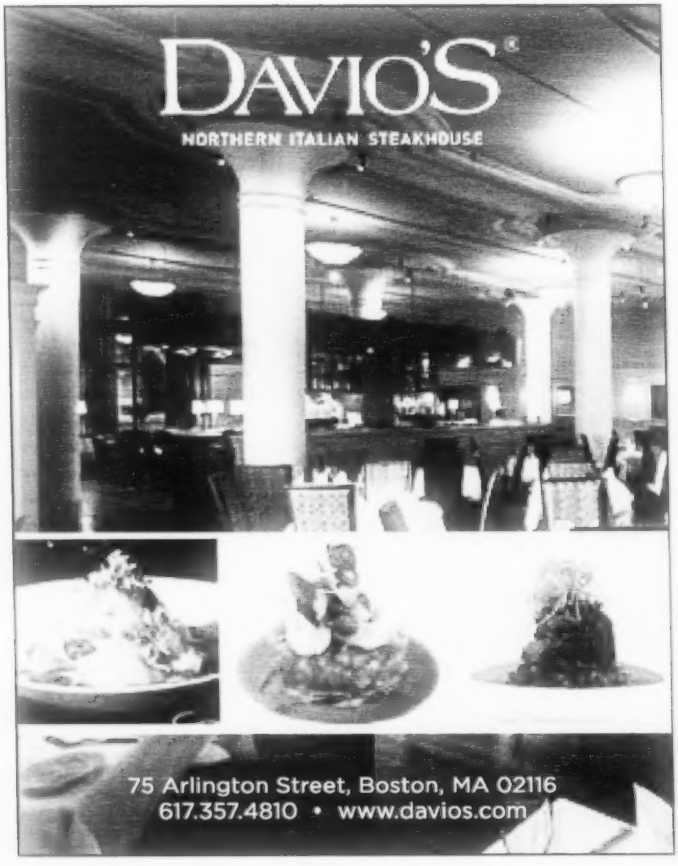
For further dalliances on the edge, Homans suggests a cocktail I wrote about here recently, the Diamondback, made with equal parts bonded Rittenhouse, bonded applejack, and green Chartreuse. Try it unwaterized if you're looking for a "pretty serious kick in the pants," he says. "It tastes really good, but it's going to ruin your night."

Speaking of ruining your night, he also mentioned a cocktail that Tyler Wang served me at No. 9 Park, the Sin Agua, a riff on the Jerry Thomas classic the Brandy Scaffa that's made with one and a half ounces of Milagro tequila, one ounce of Manzanilla sherry, and one-half ounce of Velvet Falernum with a caramelized Angostura spray; it's served at room temperature without any water or ice, as the name implies. The potent blend of spiced heat put me on my ass. Wang also recommends An Epic and a Limerick, a house cocktail made with one and a half ounces each of Cynar and Bonal Gentiane, one-half ounce of Wray & Nephew overproof rum, and a Thai chili tincture, stirred over a chocolate ice cube and a pinch of salt. "As it melts it gets a funky chocolate confectionary note," Wang says. "It's a really fun drink; you don't know if you like it."

I asked Manny Gonzales of Foundry on Elm and Saloon to offer up an "I'm not sure if I like this cocktail" cocktail as well. His Black Canary is sort of a riff on an Aviation and a Hanky Panky, he says. It's made with two ounces of Gilbert's "cheap, cheap, cheap" gin, one-half ounce of Luxardo Fernet, one-half ounce of Curacao, one-quarter ounce of Luxardo Slivovitz, Bittermens Boston Bittahs, and a Kalamata olive. He put it in a barrel for a month and added ice and lemon oil to make it softer and more aromatic. "Doing it straight would be pretty harsh," he admits. "It's one of those things where it's like, 'Oh, this is a real drink. But do I want to finish it?' " He would, he says, because he likes harsh spirits. "Most people would probably approach that, like, 'I can't believe I'm drinking this.' "

You'll want to leave many of these drinks for the end of the night to avoid blowing out your drinking or dining palate. Homans says, "It's more like an indulgence, something you want to save for last and let yourself ruminate on afterwards." Thinking, perhaps, "What the hell did I just drink?" And maybe, "Where are my pants?"

In contrast to potable bitters, like Italian amari, non-potable bitters are so strongly flavored that they're considered additives that you'd only use a few drops at a time — though clearly some bold bartenders beg to differ.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ON THE CHEAP

Knockout sandwiches where you'd least expect them

Grilled-beef banh mi

A NEWCOMER to our city's unfortunately anemic banh mi scene, Banh Mi House is located in the urban hellscape we call Downtown Crossing, tucked into a small, difficult-to-find quasi food court. There is nowhere to sit or stand, really. But none of this should deter you from going; the banh mi are delicious.

The first time I visited, I went straight for the meatball banh mi ($4.20). The balls were supple (I know what I just said), with soy and garlic flavor — a wonderful counterpoint to the perfectly crunchy-on-the-outside-soft-on-the-inside baguette. The daikon and carrot pickles had an appropriate crunch and zing, and the cilantro was in perfect ratio to the other ingredients. All in all, an ideal banh mi.

On a subsequent visit, a friend and I shared three different banh mi. Having nowhere to sit in the immediate vicinity of the point of purchase, friendly owner Tin suggested we go to another food court diagonally across the street where there was ample seating. For the sake of continuity, we decided to choose a table in front of another popular-seeming banh mi restaurant called Subway.

The Classic Banh Mi ($3.99) was a symphony of mystery meat, truly great versions of Vietnamese pâté, and sliced ham. The grilled-beef banh mi ($4.45) featured sweet, umami-rich slices of beef, and a special shredded-pork banh mi ($4.45) shone with an underlying kick of fish sauce. Any banh mi can be made "spicy" with the addition of jalapeno and/or Sriracha; I did so on the grilled-beef banh mi and was very pleased.

With banh mi prices hovering around the $4 mark, Banh Mi House is on the higher end of the Boston banh mi price spectrum. But when anything this good is under $5, the quality spectrum takes precedence — and Banh Mi House is on the high end of that one, too.

—LUKE PYENSON

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PHOTOS BY MATT DASTOLI

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SATURDAY 9 & SUNDAY 10

BE MINE: CHOCOLATE AND VALENTINES

Check this out: Worcester was once the center of the commercial valentine industry. After seeing an English valentine in 1847, resident Esther Howland was inspired to design her own fancy valentines. Things took off; that's why you were forced to bring valentines to your whole fourth-grade class. Nearby Old Sturbridge Village will be talkin' chocolates, valentines, and lurve to get you in the old-timey mood.

Old Sturbridge Village, 1 Old Sturbridge Village Rd, Sturbridge

$23 for adults

800.733.1830 or osv.org

SUNDAY 10

MEET AND MEAT

Plenty of puns to be had here, folks. The Urban Grape South End is hosting its very first gay men's singles night, complete with a charcuterie spread from the Salty Pig sure to make any self-respecting meat-lover swoon. Boston Mo is hosting — natch — and it's bound to get a little crazy up in here. Cher will be playing in heavy rotation, liquid courage will be abundant, and if you just so happen to bump hands with a handsome stranger over the speck, so be it.

7 to 9 pm @ the Urban Grape, 303 Columbus Ave, Boston

$20

857.250.2509 or meetandmeat.eventbrite.com

TUESDAY 12

CELEBRATION OF SHELLFISH

Put down the pork belly for a second (we know it's tough) and look to the ocean (that big, really cold thing alongside us) for your meal tonight. On Mondays and Tuesdays throughout the winter, the experts at B&G are adding an assortment of small plates to their menu, all built around a particular bivalve, crustacean, or echinoderm. Sexy, right? Call 'em up ahead of time to see what the week's theme will be.

B&G Oysters, 550 Tremont St, Boston

$4-$12 per dish

617.423.0550 or bandgoysters.com

WEDNESDAY 13

REGIONAL PASTA TOUR: TUSCANY

During these dreary months, we pass the time daydreaming about scarfing down plates of handmade pasta while riding on the back of a Vespa being driven by a swarthy Italian. (Our favorite part of this daydream is, obviously, the pasta.) But given the realities of our bank accounts, we'll turn to Tavolo for the next best thing: tonight's three-course pasta tour will transport us to sunny Tuscany. Mangia!

5 to 10 pm @ Tavolo, 1918 Dorchester Ave, Dorchester :: $25 :: 617.822.1918 or tavoloristorante.com

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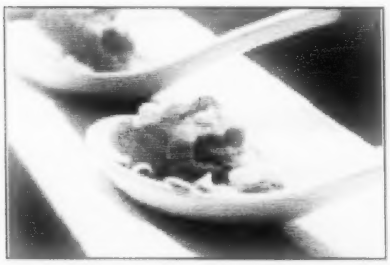

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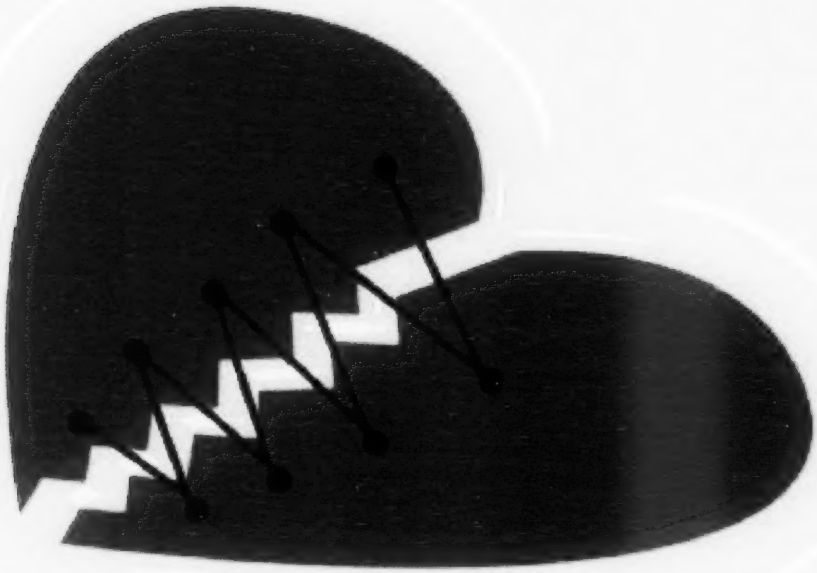


POURIA ORIANY

YO LA TENGO :: The Jersey indie vets' show is — unsurprisingly — way sold out, but we thought it was worth mentioning, since their just-dropped album, *Fade*, is that damn good :: Paradise Rock Club, 967 Comm Ave, Boston :: February 13 :: 8 pm :: SOLD OUT :: stubhub.com

MORE FUN FOR MORE EVENTS, FOLLOW US ON TWITTER @BOSTONFUNSHIT OR LIKE US AT FACEBOOK.COM/BOSTONFUNSHIT

COMPILED BY ALEXANDRA CAVALLO

HOT TIX

THE BREEDERS 20TH ANNIVERSARY OF *LAST SPLASH* :: May 9 at Royale, Boston :: $25 :: On sale Friday :: bowerybostonc.com

ZEDD :: February 27 at the House of Blues, Boston :: $36-$49.50 :: livenation.com

THE THEATER OFFENSIVE PRESENTS CLIMACTS! UNBOUND BENEFIT SHOW :: March 20 at Rumor, Boston :: $100-$150 :: thetheaterofensive.com

GUILLERMO SEXO + YOUNG ADULTS + BENT SHAPES + CREATUROS :: March 29 at T.T. the Bear's Place, Cambridge :: $9 :: ticketweb.com

OZOMATLI :: April 4 at the Middle East downstairs, Cambridge :: $25 :: ticketweb.com

THE CAVE SINGERS :: April 7 at Brighton Music Hall, Allston :: $14 :: ticketmaster.com

WAVVES + FIDLAR + CHEATAHS :: April 8 at Brighton Music Hall, Allston :: $17 :: ticketmaster.com

BONOBO + NICKODEMUS :: April 13 at the Paradise Rock Club, Boston :: $20 :: livenation.com

JIM JAMES :: April 26 at Royale, Boston :: $26 :: bowerybostonc.com

BEN RECTOR :: April 26 at the Sinclair, Cambridge :: $18 :: bowerybostonc.com

JAMES BLAKE :: May 8 at the House of Blues, Boston :: $25-$36 :: livenation.com

PARAMORE + KITTEN :: May 15 at the House of Blues, Boston :: $36.50-$49.50 :: livenation.com

NEW KIDS ON THE BLOCK + 98 DEGREES + BOYZ II MEN :: June 2 – 3 at the TD Garden, Boston :: $29.50-$92 :: livenation.com

DISPATCH + GUSTER :: June 21 at the Comcast Center, Mansfield :: $27.50-$42 :: livenation.com

FLEETWOOD MAC :: June 21 at the Comcast Center, Mansfield :: $27-$147 :: livenation.com

SHE & HIM :: July 10 at the Bank of America Pavilion, Boston :: $25-$40 :: livenation.com

SAT 9

They grow up so fast, don't they? It's hard to claim **Passion Pit** as our own anymore, what with the *Saturday Night Live* appearance, the world tours, and that pesky New York residency. But they're still our most successful musical export in years, and this arena show is a nice homecoming for the modern electro-pop pioneers. Pack the room and raise the Agganis roof higher and higher and higher.

Agganis Arena, 925 Comm Ave, Boston :: 7:30 pm :: $35-$39.50 :: livenation.com

TUE 12

It only took half a decade for Bay Area rapper/producer **Aesop Rock** to drop his sixth studio album, *Skelethon* (Rhyme-sayers), this past July after 2007's dope *None Shall Pass*, but if you're like us, you'll agree that it was worth the wait. The verbose Bay Area rapper/producer stops back in town tonight on a bill including **Rob Sonic** and **DJ Big Wiz** to treat us to some of the fruits of that five-year labor.

Paradise Rock Club, 967 Comm Ave, Boston :: 8 pm :: $20 :: ticketmaster.com

SA 9

It's almost Valentine's Day, when the subject of *The Vagina Monologues* is front and center in the minds of more than a few determined Romeos (not to mention a fair share of Juliets). But the now famous serial monologue (first performed Off-Broadway way back in '96) isn't for pussy-hounds. Rather, it's a series of first-person accounts — many funny, some tragic, others just plain uncomfortable — about the Big V. This Theatre@First staging benefits the Somerville Commission for Women.
Somerville Theatre, 55 Davis Square, Somerville :: 3 pm + 8 pm :: $15; $12 students, seniors :: theatreatfirst.org

TU 12

These dudes were down with the art of musical anonymity long before Deadmau5 donned that giant mouse head. Check out avant-garde masters the **Residents** when they stop in town on their 40th anniversary tour, aptly named **"Wonder of Weird."** Forty years = more than 60 albums and a long career of getting wacky, so you know this show will entertain.
Institute of Contemporary Art, 100 Northern Ave, Boston :: 7:30 pm :: $35 :: worldmusic.org

WE 13

Never read Neil Gaiman's short story *Lunar Labyrinth*? Neither has anyone else (besides maybe Amanda Palmer), because it was never published. But you can see the whole trippy story played out live onstage in a one-night-only performance featuring a collaboration by 12 area artists, including acrobats, puppeteers, actors, musicians, dancers, and more, presented by Liars & Believers. We have a feeling shit's going to get weird.
Oberon, 2 Arrow St, Cambridge :: 8 pm :: $20-$25 :: liarsandbelievers.com/lunarlabyrinth

TH 14

Solstice Circus, a troupe dedicated to bringing the circus arts to non-traditional venues, has certainly chosen one for their Valentine's Night performance **"Love Is in the Air."** We're more accustomed to watching indie bands shuffle around on T.T.'s stage than acrobats fly around its rafters, so we're interested to see how this thing goes down. Plus, it's a much cooler V-Day alternative than, say, the old dinner-and-a-movie deal.
T.T. the Bear's Place, 10 Brookline St, Cambridge :: 8:30 pm :: $15; $12 advance :: ticketweb.com

FREE EVENTS

"AN EVENING WITH DAVID FRANCE" :: BU Cinémathèque presents this screening of Oscar nomination for Best Documentary *How To Survive a Plague* with filmmaker David France in person. Curated by *Phoenix* contributor Gerald Peary :: **Boston University, College of Communication, Room 101, 540 Comm Ave, Boston :: February 8 :: 7 pm :: bu.edu/com/academics/film-tv/cinematheque**

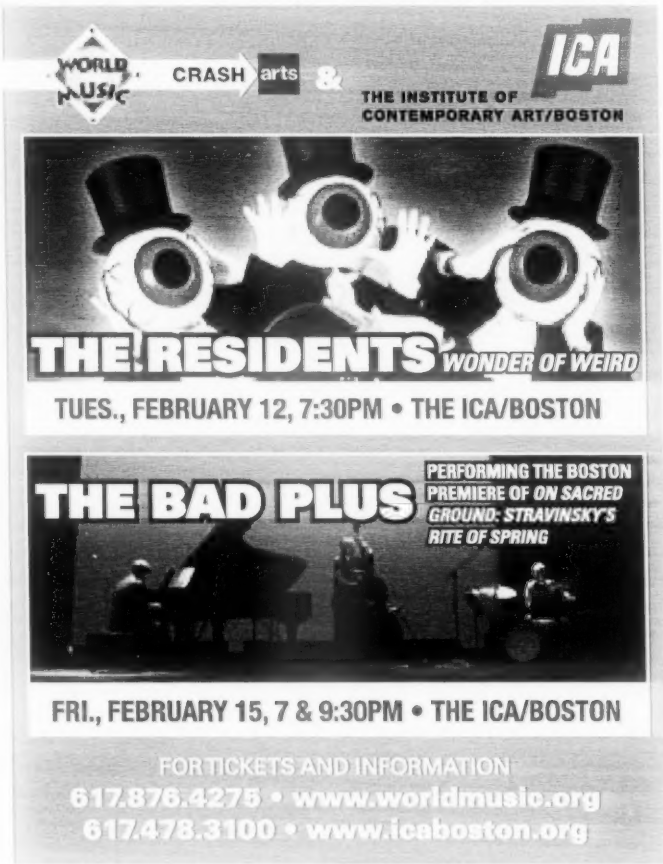
SKI BASH BOSTON :: The Harp and Long Trail Brewing Co. present this ski-themed party with Long Trail samples, raffles with prizes including lift tickets and gear, food specials, live music, and more. Free with RSVP :: **The Harp, 85 Causeway St, Boston :: February 8 :: 9 pm :: skibashboston.eventbrite.com**

TAKE ONE CAR + NUNCUNT + THE TAKEAWAYS + BANDWAGON INFERNO + BRIGHT RED REASON :: Garage rock, riot grrl, ska-punk, violin rock/metal, and punk, respectively. All-ages show :: **Midway Café, 3496 Washington St, Jamaica Plain :: February 10 :: 4 pm :: midwaycafe.com**

THE BEEHIVE'S 6TH ANNUAL MARDIS GRAS CELEBRATION :: No cover for this party with a cash bar, à la carte specials, live Newlins jazz by the BT New Orleans 2nd Line Brass Band, complimentary Mardi Gras beads, and more :: **The Beehive, 541 Tremont St, Boston :: February 12 from 5 pm to 2 am :: beehiveboston.com**

"THE DAISY CHAIN: PRE V-DAY LOVE-IN" :: Brit/'90s pre-Valentine's Day dance party with DJ Angie Donuts and DJ Michael V (a/k/a *Phoenix* music editor Michael Marotta) :: **ZuZu, 474 Mass Ave, Cambridge :: February 13 :: 10 pm :: zuzubar.com**

MASS INNOVATION NIGHT: "FOODIE" :: Showcase of new and innovative locally-produced food products and more. Free to both exhibit and attend, with RSVP :: **Microsoft New England Research and Development Center, 1 Memorial Drive, Suite 100, Cambridge :: February 13 from 6 to 8:30 pm :: mass.innovationnights.com**



WELCOME TO THE NEIGHBORHOOD

WEST END

5 PLACES WE LOVE

Ah, Canal Street: Boston's revelry-friendly answer to Pleasure Island — there's even a little touch of the French Quarter here, via Nola export Hurricane O'Reilly's. And if you're not lucky enough to have TD Garden tickets, you'll never lack for a primo spot to catch the game in this sports-bar paradise. Overwhelmed? Don't worry, we're giving you the short list — starting with the **Four's**, the memorabilia-plastered North Station incarnation of this venerable local mini-chain. Whether the Bruins triumph or fail, that Bobby Orr-inspired steak-tip sandwich is always a win.
166 Canal St :: 617.720.4455 :: thefours.com

For anyone hoping for an evening of hushed, heartfelt conversation, the **Sports Grille** is not for you — the place has more flashing screens than the Architect scene from *The Matrix Reloaded*. But for anyone looking to remotely watch a bunch of sweaty, bulging dudes chase balls and pucks around for a few hours, it's superb. Throw in a few cheap pitchers, and it's game-day nirvana.
32 Canal St :: 617.367.9302 :: sportsgrilleboston.com

Beer Works, of course, is the most obvious place for North Station-accessible microbrews — but stealthier superlative suds abound, too. Take **Porters Bar and Grill**, where you can knock back such crafty offerings as Tröegs Hopback Amber Ale, Racer 5 IPA, and (on the local tip) offerings from Pretty Things. And if you wanna get meta *and* blotto, just order a pint of their Porter's Porter.
173 Portland St :: 617.742.7678 :: portersbar.com

Like deep-sea tube worms and hydrothermal bacteria, good sports bars and shitty DJs often live in symbiotic bliss. But not so for the **North Star**, an evolved offshoot of the Good Life known to get plenty of attention from the likes of top-tier talent like DJs Knife, 7L, and Saucy Lady.
222 Friend St :: 617.723.3222 :: northstarboston.com

Pasta, pasta everywhere, but not a bite to eat — or that's the North End in a nutshell for gluten-averse diners. But here comes **Nebo** — its massive gluten-free menu has a dizzying assortment of pizza and noodle dishes, including a *Throwdown with Bobby Flay*-winning zucchini lasagna.
90 North Washington St :: 617.723.6326 :: neborestaurant.com

Meet the Mayor

RUNNING THE CHARLES RIVER
Atinuke O. Diver
foursquare.com/yesweretogether

So you ran around the Westie portion of the Charles to train for the Boston Marathon? What was that like? Obviously, it was really hot, and when you make that turn coming up to the finish line, it's pretty momentous. You're so tired and hungry and thirsty that everything you eat in the next 24 hours tastes amazingly better than it usually would. Like, water tastes amazing. Crackers taste amazing.

You're probably good at chasing people. Had to chase anyone recently? I haven't had to chase anyone down, thankfully. But I will say that the conditioning from running is helpful for quick pedestrian crossing situations. I'm very confident if I only have five seconds left to get across while the orange hand is taunting me, I can actually make it across the street without getting hit by an oncoming vehicle.

You're running in the same part of town where the Celtics play. So combine your two favorite sports, and name the new amalgam sport. I'm going to say tetherball and dodgeball. It would be called "Watch Yourself."

—DERRY THOMPSON

Want to be interviewed about your Foursquare mayorship? Give us a shout: tweet @bostonphoenix or email listings@phx.com. And for tips, friend us: foursquare.com/bostonphoenix.

DON'T MISS...

Sure, this part of town essentially functions as the altar upon which we worship great athletic feats — but the arts occasionally get a decent workout too. As proof, stop into McGann's — one of the West End's coziest watering holes — for their weekend roster of **live Irish music**. Pair with a pint of Guinness, and all is right with the world.
Saturdays @ 9 pm :: 197 Portland St :: 617.227.4059 :: mcgannsirishpub.com

What could be a better hangover cure than a good Bloody Mary and a roomful of mellow vibes? Drag your bleary carcass over to West End Johnnie's for their **Reggae Brunch**, a lively affair where the lead singer, resplendent in long dreads, wades through the tables to serenade you.
Sundays @ 11 am–4 pm :: 138 Portland St :: 617.227.1588 :: johnnieson theside.com

Boston is a shapeshifty beast, and that goes especially for the West End, where our forebears transformed water into land, blotted out the sun with elevated train tracks, and razed tenements to make way for a Brutalist concrete veldt. Get up to speed on a couple of centuries of Boston history at the West End Museum — and if you show up before April 20, you can catch **"Connections North: Bridges of the West End."**
150 Staniford St, Suite 7 :: 617.723.2125 :: thewestendmuseum.org

PHOTOS BY ALISHA KESHAVJEE (WEST END) AND DEREK KOUYOUMJIAN (MEET THE MAYOR)

GETTING THERE
SUBWAY: GREEN LINE OR ORANGE LINE TO NORTH STATION.

#FF @CELTICS @MCGANNSIRISHPUB @NORTHSTARBOSTON @PORTERSBAR @WESTENDMUSEUM

WORD ON THE TWEET "I'LL BE ARRIVING AT NORTH STATION RIGHT WHEN BRUINS TICKETS GO ON SALE. HMM..." VIA @KOREY_OBRIEN

LOVE LIST

WINING AND DINING

EMERALD LOUNGE'S "X-RATED COCKTAIL MENU" - Lubricate yourself and someone you love or lust after with special cocktails including a "Slow Comfortable Screw Against the Wall" and a "Sex Panther." Served every night during the two weeks leading up to V-Day. - Emerald Lounge in the Revere Hotel, 250 Stuart St, Boston - emeraldultralounge.com

BARRY WHITE VALENTINE'S DAY DINNER - Keep things smooth and sexy at this three-course dinner that includes three "seductive cocktails" all to be consumed to soulful tunes by DJ Nomadik. - February 14 starting @ 5 pm - $28 - Milky Way, 384 Armory St, Jamaica Plain - milkywayjp.com

DINING IN THE DARK - 'Cause everything's sexier in the dark, including feasting on a gourmet meal. Plus, you don't have to worry about whether or not you have food in your teeth. - February 14 - 15 @ 7 pm at the College Club, 44 Comm Ave, Boston or February 14 @ 7 pm at the Hampshire House, 84 Beacon St, Boston - $75 - diningintheark.com

"THE LOVE GAME" MENU AT TIP TAP ROOM - You can order sexy menu items like "You Had Me at Carpaccio," "Mixed Emulsions," and "Hot Sticky Mess" a la carte or spring for a five-course prix fixe. February 14-16 - $75 prix fixe - The Tip Tap Room, 138 Cambridge St, Boston - 857.350.2344

COUPLE'S COOKING CLASS - The couple that cooks together . . . stays together? Or something. Learn how to make beet ravioli, roast rack of lamb, and more. Class followed by a wine luncheon. - February 16, 8 noon - $120 per couple - Tavola, 1918 Dorchester Ave, Dorchester - tavolaristorante.com

SINGLE MINGLING

VALENTINE'S DAY BAR CRAWL - Because if you can't find someone to rub up against for the night after seven and a half hours of day-drinking revelry, you might be hopeless. - February 9 from noon to 7:30 pm - $28 - Faneuil Hall bars - valentinesraw13.eventbrite.com

4TH ANNUAL PROJECT CUPID DATE AUCTION - If you've got the money, baby, they've got the time. Twenty bachelors and bachelorettes put their bods (and minds and souls, of course) up for auction to benefit the Dana-Farber Cancer Institute. - February 9 from 6 to 10 pm - $20 (ticket price doesn't include any bids) - Estate, 1 Boylston St, Boston - project-cupid.org

A.R.T'S 3RD ANNUAL VALENTINE'S DAY GALA - This fancy schmancy party has dinner, dancing, live entertainment from A.R.T. performers, a sneak peek performance of Cirque du Soleil's *Amaluna*, a live auction and more. But this ticket will cost you. . . - February 11 - 8 pm - Tickets start at $300 - Revere Hotel, 200 Stuart St, Boston - 617.496.2000 or americanrepertorytheater.org

DATING WHILE PROGRESSIVE SINGLES PARTY - Mix and mingle with like-minded singles. Co-hosted by the Boston chapters of the National Organization for Men Against Sexism and the New Leaders Council, the Bisexual Resource Center, the Boston Queer Polyamorous Women's Group, and New Wave – Young Boston Feminists. Conservative lonely hearts need not attend. - February 14 @ 6 pm - $5-$20 - Lir Irish Pub & Restaurant, 903 Boylston St, Boston - bit.ly/WAXkoZ

FLIRT FEST 2013 - The name pretty much says it all. As usual, they'll be crowning Boston's Biggest Male and Female Flirt, so bring your A-Game. - February 14 from 7 pm to midnight - $14-$20 - Bell in Hand, 45-55 Union St, Boston - theflirtfest-es2002.eventbrite.com

VALENTINE'S SPEED DATING . . . IN FRENCH - Parlez-vous français? Then you can participate in this speed dating event for Francophiles while drinking French wine. Maybe you'll even score a ménage à trois. . . . - February 14 from 6:30 to 8:30 pm - $15 - French Cultural Center, 53 Marlborough St, Boston - frenchcultur.alecenter.org

FOR MORE VALENTINES THERE'S PLENTY MORE GIONG ON THIS VALENTINE'S DAY. GO TO THEPHOENIX.COM/EVENTS

HEART-BEATS

"VALENTINE'S BASH" - Rock out at this pre-Valentine's Day show with The I Want You, Guillermo Sexo, The Fugettes, and Al Folk. - February 8 @ 8 pm - $8 - O'Brien's, 2 Harvard Ave, Allston - obriensbubbaston.com

"VALENTINE'S PRE-HEAT" - Local musicians, bloggers, and writers spin their favorite love songs and anti-love songs all night. - February 13 @ 8 pm - Free - Johnny D's, 17 Holland St, Somerville - johnnyds.com

"4 HOURS OF BUTTAH" - Get down with your bad self to R&B love songs and slow jams all night long spun by DJ Knife, DJ 71, and DJ Lily Hoffman-Andrews. - February 14 @ 10 pm - $8 - Good Life, 38 Kingston St, Boston - goodlifebar.com

"SMELL THE LOVE: JP MUSIC FESTIVAL FUNDRAISER" - All love song covers, all night. One hundred percent of proceeds benefit this year's Fest. - February 15 - 8 pm - $10 - Midway Café, 3196 Washington Ave, Jamaica Plain - midwaycafe.com

TICKLE . . . YOUR FUNNY BONE

"LOVE AND OTHER GATEWAY DRUGS" - Because sometimes sex is funny, all right? As is love, heartbreak, and all that jazz. The Asylum's main stage cast prides fun at all of it in their special Valentine-themed show. - February 14 @ 7 - 9 pm - $25 - Improv Asylum, 216 Hanover St, Boston - improvasylum.com

CRAIG SHOEMAKER: THE LOVEMASTER'S VALENTINE SHOW SPECIAL - The American Comedy Awards winner for "Comedian of the Year" stops in town for a stand-up Valentine's special. - February 14 @ 8 pm - $25 - Wilbur Theatre, 246 Tremont St, Boston - ticketmaster.com

LOVE STINKS

FUCK VALENTINE'S DAY - As is their wont, Bukowski's issues a big fuck you to the holiday du jour with a no-frills anti-party for the lovelorn, cynical, and booze-thirsty. "No bullshit. Just drinking." - February 14 until close - No Cover - Bukowski Tavern, 1281 Cambridge St, Cambridge - bukowskitavern.net

2ND ANNUAL ANTI VALENTINE'S DAY SOIREE - Music for the broken-hearted provided by Parlour Bells (acoustic set), Ruby Rose Fox, and Shadwell with storyteller Brendyn Schneider spinning yarns about love, loss, and other things. - February 14 @ 8 pm - $12; $10 advance - Lizard Lounge, 1667 Mass Ave, Cambridge - brownpaperticketsc.com/event/3258868

OTHER THINGS TO DO THAT ARE NOT DINNER AND A MOVIE

"DELICIOUS TORMENT" - Take your date to the opening of the Nave Gallery's new exhibit by 10 artists that explores the havoc that love wreaks on one's heart and soul. That's it mean. Also, there will be cookies, provided by Lyndell's Bakery. - February 7 from 6 to 8 pm (on display through February 24) - Free - Nave Gallery, 166 Powderhouse Blvd, Somerville - navegallery.org

"SCENTS FOR SEXUALITY" - Heard of those pesky pheromones? The ones that tell our bodies someone is so right when our head knows they're so wrong? This is a whole class about sexy smells and how to draw someone to you using different scents. Could come in handy. - February 9 from 1 to 4 pm - $80; includes all materials - Kameleon Healing Aromatherapy, 1161 Comm Ave, Allston - 617.254.5454

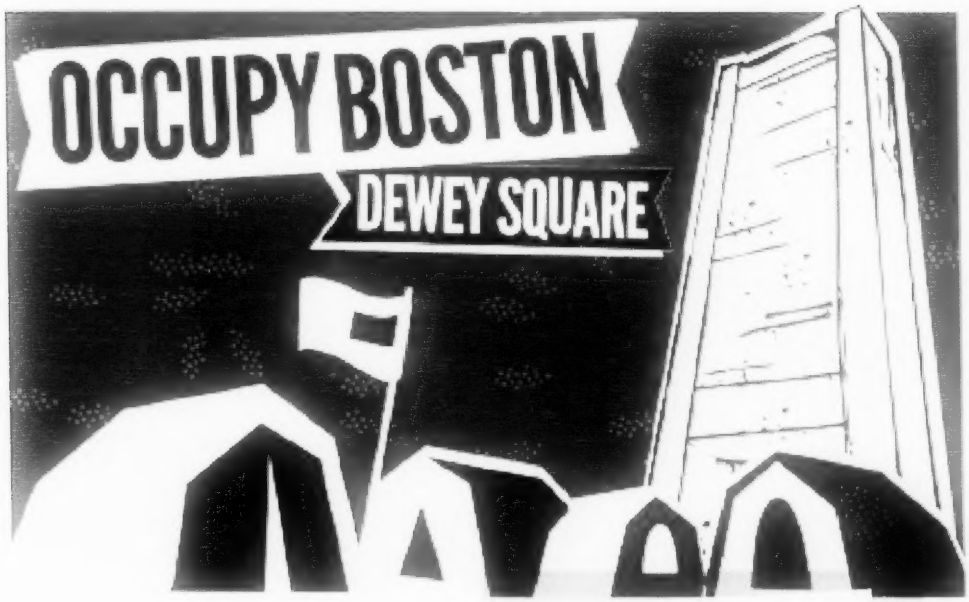
COUPLE'S CLIMB - Relationships are hard. So is scaling a giant rock wall. Work on both at a X Intro to Indoor Rock Climbing session for athletically inclined couples. - February 14-17; times vary - $16-$58 - Boston Rock Gym, 786 Olympia Ave, Woburn - 781.935.7326

UPSTAIRS ON THE SQUARE

Lunch
Dinner
Late Night
Sunday Brunch
Tasting Menus
Celebratory Events

Pre-Theater Menus
& Post-Theater Fun

upstairsonthesquare.com
617.864.1933



PAPER TIGERS?

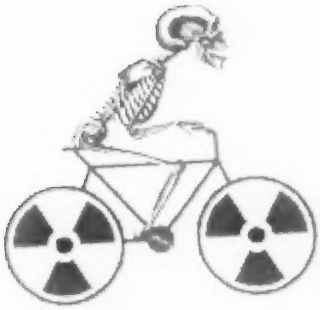
THERE'S A CURIOUS LACK of urgency in "Graphic Advocacy: International Posters of the Digital Age 2001-2012" at Massachusetts College of Art and Design. These 122 posters are cleverly designed, but they're more about noting social problems than insisting, "We've got to do something about this!"

The red sun of Japan's flag melts from the Fukushima nuclear disaster. Two candles memorialize the World Trade Center towers destroyed on 9/11. A polar-bear-shaped iceberg fractures from global warming. The Federal Emergency Management Agency is a turtle belatedly responding to Hurricane Katrina's drowning of New Orleans.

Great political posters stoke our outrage at injustices. They urge us to resist business as usual. They foster our empathy for victims. They assure us that we are not alone. Like Shepard Fairey's iconic 2008 Obama campaign poster (conspicuously absent here), they offer hope that we can do something about problems, that leaders will help us. Great political posters show that we share common causes. They invite us to join people already working to plant urban gardens, to help victims of Haiti's earthquake, to stop wars.

These posters, rounded up by MassArt graphic design professor Elizabeth Resnick, focus on simply, vividly stating facts. They remind us that BP's Gulf of Mexico oil spill is a problem, cancer is a problem, war is a problem.

The artists favor neat digital compositions and riffs on mid-20th-century Modernist graphics over emotional connection or persuasion. They're too polite. And there's little sense of *we*. Problems seem to be happening to someone else. Solutions feel



individualistic — one must do something. "I will not be silenced."

Like many of the designs, the Occupy movement posters speak in symbols (Guy Fawkes mask) and slogans (99%) that you're expected to already know. Rich Black creates a powerful graphic of a man leading a crowd to stand up to three tanks. (But, boy, likening the Occupy protests to the man who stood down the tanks in Tiananmen Square in 1989 is over the top.) It's one of the few Occupy posters in which the cause is even mentioned: "Resist austerity/Reclaim the economy/Recreate our democracy!"

"Our democracy." It feels like a turning point in leftist activism — a new sense of passion, a new sense that *we're* in this together, that this is *our* problem, that "*We* are the 99%."

_GREG COOK

"GRAPHIC ADVOCACY" :: MassArt, 621 Huntington Ave., Boston :: 617/879-7333 :: massart.edu/galleries :: Through March 2

TALKING ABOUT A REVOLUTION

Last January, less than a year after crowds in Cairo's Tahrir Square overthrew Egyptian president Hosni Mubarak, the School of the Museum of Fine Arts presented "Histories of Now: Six Artists from Cairo." That exhibit's videos felt like fresh, raw dispatches — including protest footage from an artist killed in the revolution.

Now a year later, the promise and possibilities of the movement have coagulated into the frustrating realities of the new government not living up to the revolution's ideals. And the school's Grossman Gallery returns to the subject with "Histories of Now: A Space for Dialogue, Art and Activism."

"It's a continuation," says curator Joanna Sollan. "The title is still correct. It's still 'Histories of Now.' But the now is different."

This new project centers on community discussions, teach-ins, a library, documentary screenings, and a rock band, all in the mode of "relational aesthetics" and "social practice art." The lineup (see website for schedule) includes Skype conversations with artists who participated in last year's exhibit as well as writer Mohamed Salmawy and BBC journalist Shaimaa Khalil. It's about "creative action" rather than art on the walls.

"The stress will be on dialogue," Sollan says, and "how various forms of creative communication influence history."

_GC

"HISTORIES OF NOW"

School of the Museum of Fine Arts, 230 the Fenway, Boston

617.267.6100

smfa.edu/egypt-dialogue

Through March 12

Shaimaa Khalil

OPENINGS

BOSTON ATHENÆUM › 617.227.0270 › 10-1/2 Beacon St, Boston › bostonathenaeum.org › Mon 9 am-8 pm; Tues-Fri 9 am-5:30 pm; Sat 9 am-4 pm › Feb 15-Aug 3: "Brilliant Beginnings: The Athenæum and the Museum in Boston"

MUSEUM OF FINE ARTS › 617.267.9300 › 465 Huntington Ave, Boston › mfa.org › Mon-Tues › Sat-Sun 10 am-4:45 pm; Wed-Fri 10 am-9:45 pm › Admission $22; $20 students/seniors; free for ages 7-17 and under during non-school hours (otherwise $10); free for ages 6 and under › Feb 14-July 21: "Triumph of the Winter Queen"

NAVE GALLERY › 617.625.6600 › 155 Powderhouse Blvd, Somerville › navegallery.org › Sat-Sun 1-5 pm › Feb 16-24: "Delicious Torment" › Reception Feb 7 6-8 pm

ROBERT KLEIN GALLERY › 617.267.7607 › 38 Newbury St, Boston › robertkleingallery.com › Tues-Fri 10 am-5:30 pm; Sat 11 am-5 pm › Feb 9-March 30: Bruce Davidson: "Witness" › Reception Feb 9, 4-6 pm

ROSE ART MUSEUM AT BRANDEIS UNIVERSITY › 781.736.3434 › 415 South St, Waltham › brandeis.edu/rose › Tues-Sun noon-5 pm › Admission $8 › Feb 13-June 9: Fil Hirschie "Standard" › "On the Matter of Abstraction (figs. A & B)" › 8am Jury: "Coerced Nature" › Waleed Beshty: "Untitled" › Reception Feb 13 5-8 pm

WASHINGTON STREET ART CENTER › 617.623.5315 › 321 Washington St, Somerville › washingtonstart.org › Sat noon-4 pm › Feb 9-23: Matthew Cerveras: "Photographs" › Reception Feb 9 7 pm

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed for each, many galleries are open by appointment.

808 GALLERY › 617.358.0822 › 808 Comm Ave, Boston › bu.edu/cfa/visual-arts/808-free › Tues-Sun 1-5 pm › Through April 20: "Alternative Visions / Sustainable Futures"

ART INSTITUTE OF BOSTON › 617.585.6500 › 700 Beacon St, Boston › aiboston.edu › Mon-Sat 9 am-6 pm; Sun noon-5 pm › Through Feb 22: Ilenit Ochlik: "Revolutions"

BOSTON UNIVERSITY ART GALLERY › 617.353.4672 › 855 Comm Avenue, Boston › bu.edu/art › Tues-Fri 10 am-5 pm; Sat-Sun 1-5 pm › Through March 28: "Teaching the Body: Artistic Anatomy in the American Academy"

CARPENTER CENTER FOR THE VISUAL ARTS AT HARVARD UNIVERSITY › 617.495.3251 › 24 Quincy St, Cambridge › ves.fas.harvard.edu › Mon-Fri 10 am-5 pm; Sat-Sun 1 pm-5 pm › Through May 26: Hiere Tuttschka: "Unreal Memories"

CHASE YOUNG GALLERY › 617.880.2222 › 570 Harrison Ave, Boston › chaseyoungallery.com › Tues-Sat 11 am-6 pm; Sun 11 am-4 pm › Through Feb 24: John Dempsey and Alicia Tormey: "Renewal"

GALATEA FINE ART › 617.542.1500 › 460B Harrison Ave, Boston › galateaart.org › Wed-Fri noon-6 pm; Sat-Sun noon-5 pm › Through Feb 24: "Between Earth and Mind: Affiliate Member Group Exhibition" › Through Feb 24: Eleanor Steinmiller: "Of Moody Beach: Impressions in Black & White and Color" › Through Feb 24: Stephen Martin: "Steel Magnolias"

KINGSTON GALLERY › 617.423.4113 › 450 Harrison Ave, #43, Boston › kingstongallery.com › Wed-Sun noon-5 pm › Through Feb 24: Sophia Ainslie: "in person"

MULTICULTURAL ARTS CENTER › 617.577.1400 › 41 Second St, Cambridge › multiculturalartscenter.org › Mon-Fri 10-30 am-6 pm › Through April 5: Lucy Cohen: "Impressions of the Voyageur" › Through April 8: Alexandra Rozenman: "Transplanted"

NAVE GALLERY ANNEX › 55 Chester St, Somerville › navegallery.org › Wed-Thurs 6-8 pm; Fri noon-3 pm › 6-8 pm; Sat 2-8 pm; Sun 2-5 pm › Through Feb 8: "PICNIC"

NEW ART CENTER › 617.964.3424 › 61 Washington Park, Newtonville › newartcenter.org › Mon-Fri 9 am-5 pm; Sat 1-5 pm › Through Feb 22: "Upsadown"

PANOPTICON GALLERY › 617.287.8925 › 502c Comm Ave, Boston › panopticongallery.com › Tues-Sat 9 am-4 pm › Through Feb 28: Bradford Washburn and Vittorio Sella: "A View From The Top"

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY › 617.975.0600 › 832 Comm Ave, Boston › bu.edu/prc › Tues-Fri 10 am-5 pm; Sat-Sun noon-4 pm › Through March 23: "The Doors of Perception: Vision and Innovation in Alternative Processes"

SANDRA AND DAVID BAKALAR GALLERY AT MASSACHUSETTS COLLEGE OF ART AND DESIGN › 617.879.7333 › 621 Huntington Ave, Boston › Mon-Sat noon-6 pm; Wed noon-8 pm › Through March 2: "Passing Time"

SHERMAN GALLERY AT BOSTON UNIVERSITY › 617.358.0295 › 775 Comm Ave, Boston › bu.edu/cfa › Tues-Fri 11 am-5 pm; Sat-Sun 1-5 pm › Through March 3: Julia von Metzsch: "Midnight at Coolidge Point"

STEPHEN D. PAINE GALLERY AT MASSACHUSETTS COLLEGE OF ART AND DESIGN › 617.879.7333 › 621 Huntington Ave, Boston › Mon-Sat noon-6 pm; Wed noon-8 pm › Through March 2: "Graphic Advocacy: International Posters for the Digital Age 2001-2012"

THOMAS YOUNG STUDIO › 617.732.2504 › 169 West Roxy, Boston › thomasyoungstudio.com › Sun noon-5 pm › Through Feb 24: Pat Falese: "A Sentimental Gesture"

TRUSTMAN ART GALLERY AT SIMMONS COLLEGE › 617.521.2268 › 300 the Fenway, Boston › simmons.edu/trustman › Mon-Fri 10 am-4:30 pm › Through March 7: Ruby Chishti, Sally Eyring, and Marianne S. Verheyen: "Body Coverings"

TUFTS UNIVERSITY ART GALLERY AT THE AIDEKMAN ARTS CENTER › 617.627.3094 › 40 Talbot Ave, Medford › artgallery.tufts.edu › Wed-Sun noon-5 pm › Through March 31: "Illuminated Geographies: Pakistani Miniaturist Practice in the Wake of the Global Turn" › Through March 31: Stacey Steers: "Night Hunter"

MUSEUMS

ADDISON GALLERY OF AMERICAN ART AT PHILLIPS ACADEMY › 978.749.4015 › 180 Main St, Andover › andover.edu/addison › Tues-Sat 10 am-5 pm; Sun 1-5 pm › Through March 10: "Eye on the Collection" › Through March 17: "Stone, Wood, Metal, Mesh: Prints and Printmaking" › Through April 14: "Frame by Frame: Photographic Series and Portfolios from the Collection"

DAVIS MUSEUM AT WELLESLEY COLLEGE › 781.283.3382 › 106 Central St, Wellesley › davismuseum.wellesley.edu › Tues-Sat 11 am-5 pm; Wed 11 am-8 pm; Sun noon-4 pm › Free admission › Through June 9: "Prepared Box for John Cage"

DECORDOVA SCULPTURE PARK AND MUSEUM › 781.259.8355 › 51 Sandy Pond Rd, Lincoln › decordova.org › Wed-Fri 10 am-4 pm; Sat-Sun 10 am-5 pm › Admission $14; $12 seniors; $10 students and youth ages 13 and up; free to children under 12 › Through April 28: "AMONG FROM WITH ANDREW WITKIN: PLATFORM 11" › Through April 21: "PAINT THINGS beyond the stretcher" › Through April 21: "Second Nature: Abstract Photography Then and Now" › Through Oct 1: "PLATFORM 10: Dan Peterman"

HARVARD ART MUSEUMS › 617.495.9400 › 485 Broadway, Cambridge › harvardartmuseums.org › Tues-Sat 10 am-5 pm › Admission $9; $7 seniors; $6 students › Through June 1: "In Harmony: The Norma Jean Calderwood Collection of Islamic Art" › Through June 1: "Re-View"

INSTITUTE OF CONTEMPORARY ART › 617.478.3100 › 100 Northern Ave, Boston › icaboston.org › Tues-Wed › Sat-Sun 10 am-5 pm; Thurs-Fri 10 am-9 pm › Admission $15; $10 students/seniors; free for ages under 17; free after 5 pm on Thurs › Through March 3: "This Will Have Been: Art, Love & Politics in the 1980s" › Through April 7: Mickalene Thomas › Through April 7: Ragnar Kjartansson: "Scale"

MIT MUSEUM › 617.253.4444 › 265 Mass Ave, Cambridge › web.mit.edu/museum › Tues-Fri 10 am-5 pm; Sat-Sun noon-5 pm › Through March 17: "Rivers of Ice: Vanishing Glaciers of the Greater Himalaya" › Through Sept 28: "The Jeweled Net: Views of Contemporary Holography"

MUSEUM OF SCIENCE › 617.723.2500 › 1 Science Pk, Boston › mos.org › Sat-Thurs 9 am-5 pm; Fri 9 am-9 pm › Admission $23; $20 seniors; $19 children 3-11 › Through March 3: "Shipwreck! Pirates & Treasure"

PEABODY ESSEX MUSEUM › 978.745.9500 › 161 Essex St, Salem › pem.org › Tues-Sun and Mon holidays 10 am-5 pm › Admission $15; $13 seniors; $11 students; free for ages 16 and under › Through May 27: "Free Port [No. 005]: Michael Lin" › Through May 27: "Natural Histories: Photographs by Barbara Bosworth"

Teddy Wayne

YO, JONNY!

SOMETIME AFTER BECOMING a YouTube megastar and crashing into the cult of personality that has metastasized in contemporary society, Teddy Wayne's 11-year-old bubblegum idol Jonny Valentine is hanging out in his dressing room getting a blow job from a girl who doesn't even like his music. "Are you even old enough to get a hard-on?" she asks him. He answers that he's already gotten so many that day, he can't possibly come again.

Jonny Valentine (né Valentino) lives the strangest kind of charmed life. His angel voice has earned him a giant Hollywood mansion and multi-million-dollar record deal; he has a bodyguard he considers his best friend and a single-minded manager-mother, Jane, whom he calls by her first name. As we travel with Jonny and his entourage on his latest national tour, Wayne brilliantly narrates from the perspective of Jonny's tween-age prison. The boy is hilarious, hypersensitive, grossly manipulative, and almost unforgivably egotistical — if it weren't for the fact that most of the terrible things he says and thinks are delivered through a prism of childish celebrity folly.

Wayne offers unflinching glimpses into who Jonny really is: a depressed kid endlessly searching for his absent father. Jonny spends his time attempting to win affection from the adults he employs while simultaneously never letting them forget that without him, and his star power, they would be the worst thing of all: normal. You don't feel sorry for him so much as you feel the need to understand how he got to be that way, and to know if he will ever find a way out of it. Reading about Jonny means rooting for him, even though there is a sense that he, like so many real stars who we will never know so well, is already long gone.

...SHARON STEEL

THE LOVE SONG OF JONNY VALENTINE
By Teddy Wayne
Free Press
304 pages :: $24.99

TEDDY WAYNE + CHRIS MONKS :: Harvard Book Store, 1256 Mass Ave, Cambridge :: February 22 :: 7 pm :: 617.661.1515 or harvard.com

BOOK EVENTS

THURSDAY 7

SUSAN CAIN › *Quiet: The Power of Introverts in a World That Can't Stop Talking* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

PETER HOOK IN CONVERSATION WITH SCOTT HEIM › *Unknown Pleasures: Inside Joy Division* discussion › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.5615 or brooklinebooksmith.com

TED KERASOTE › *Pukka's Promise* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

VERONICA ROSSI, CYNTHIA HAND, BRODI ASHTON, & TAHEREH MAFI › Various readings › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

FRIDAY 8

PETER HOOK › *Unknown Pleasures: Inside Joy Division* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

MARIA KONNIKOVA › *Mastermind: How To Think like Sherlock Holmes* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

AMY RICHARDS, JUDITH RESNIK, AND ANITA HILL › *I Still Believe Anita Hill* discussion › 3 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

SUNDAY 10

"LIZARD LOUNGE POETRY NIGHT: SHARMONT "INFLUENCE" LITTLE" › With music by the Jeff Robinson Trio › 8 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $5 › 617.547.0759 or lizardloungeclub.com

MONDAY 11

N. GRIFFIN › *The Whole Stupid Way We Are* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

MATT KEPNES › *How To Travel the World on $50 a Day: Travel Cheaper, Longer, Smarter* reading › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

ANNA SUMMERS › *There Once Lived a Girl Who Seduced Her Sister's Husband, and He Hanged Himself: Love Stories* by Ludmilla Petrushevkysa reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

TUESDAY 12

LINDA L. BARNES › *Chinese Medicine and Healing* reading › 7 pm › BU Barnes & Noble, 660 Beacon St, Boston › Free › 617.267.8484 or bu.bkstore.com

CHRIS CASTELLANI AND RANDY SUSAN MEYERS › *All This Talk of Love and The Comfort of Lies* readings › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

LAWRENCE FRIEDMAN › *The Lives of Erich Fromm: Love's Prophet* reading › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

TEHILA LIEBERMAN AND GEORGE HARRAR › *Venus in the Afternoon* and *Reunion at Red Paint Bay* readings › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

DAVID ROBERTS › *Alone on the Ice: The Greatest Survival Story in the History of Exploration* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

WEDNESDAY 13

RON CURRIE JR. AND NICHOLAS MONTEMARANO › *Flimsy Plastic Miracles* and *The Book of Why* readings › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

JENNIFER HAIGH › *News from Heaven: The Bakerton Stories* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

PENIEL JOSEPH › *Dark Days, Bright Nights* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

LAWRENCE MILLMAN › *Hiking to Siberia: Curious Tales of Travel and Travelers* reading › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.comPENIEL JOSEPH › *Dark Days, Bright Nights* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

THURSDAY 14

KATHERINE KEENUM › *Where the Light Falls* reading › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

SOMERVILLE ARTS COUNCIL › *Nibble: Exploring Food Art and Culture in Somerville* discussion › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

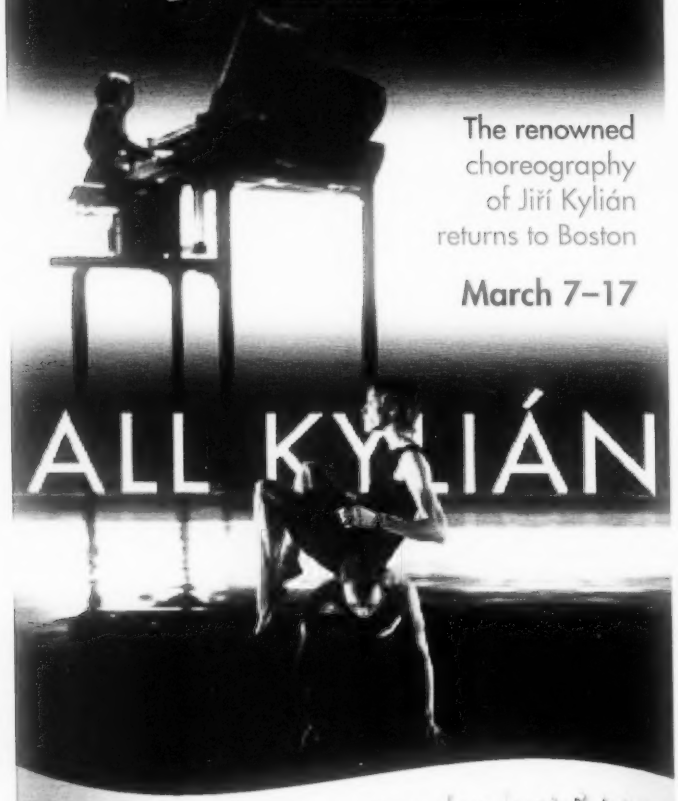
GARRY WILLS › *Why Priests?: A Failed Tradition* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

Ron Currie Jr. reads at Brookline Booksmith on Wednesday.

TEDDY WAYNE PHOTO BY CHRISTINE MLADIC. CURRIE PHOTO BY LISA PROSENSKI

BOSTON BALLET

MIKKO NISSINEN ARTISTIC DIRECTOR



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Tar and Feathers by Sharon Mor Yosef, *Diana Albrecht* by Angela Sterling, *George Balanchine's Serenade* ©The George Balanchine Trust, and Erica Cornejo photos by Gene Schiavone

WASHINGTON'S BIRTHDAY SALE

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HANDEL AND HAYDN'S PURCELL

SET, RATHER CONFUSINGLY, IN MEXICO and Peru, the 1695 semi-opera *The Indian Queen* is as contorted in its plot as any real opera. Montezuma, a Mexican, is fighting for Peru, but he switches his allegiance to Mexico, and then back to Peru. Mexican queen Zempoalla loves Montezuma (whose mother she deprived of the throne), but Montezuma loves Orazia, the daughter of the Peruvian ruler, and so does Zempoalla's son, Acasis. You couldn't make any of this out in the presentation the Handel and Haydn Society, under artistic director Harry Christophers, gave January 27 at Sanders Theatre. But you didn't have to, since the excellence of the performance spoke for itself.

The Indian Queen started out life in 1664 as a play by John Dryden and Sir Robert Howard; for the semi-opera, the authors trimmed their work by almost half and Henry Purcell wrote more than an hour of music. The actors themselves didn't sing, which is why the story is so hard to follow; the music comments on the narrative rather than furthering it.

The first half of the Handel and Haydn afternoon served as an introduction to the form. In the "Drunken Poet" scene from Purcell's music for *The Fairy Queen*, Jonathan Best staggered about hilariously while chic fairies Margot Rood and Erika Vogel pinched and poked him. In the "Frost Scene" from Purcell's *King Arthur* music, Best brushed snow off his coat and chattered while Sonja Tengblad, hand on hip, portrayed a cajoling Cupid and the chorus at one point actually sneezed. In the "Masque of Hymen," which Purcell's brother Daniel appended to *The Indian Queen* after Henry's death, Tengblad and Woodrow Bynum, as a couple soured on marriage, held their scores in front of their faces and kissed.

The Indian Queen itself was a more sedate affair. Christophers showed his usual knack for making the instrumental sections sound stately but not static; he dances when he conducts, and so does the music. The strings shone in the symphony that starts Act II; Bruce Hall's trumpet was clarion throughout. The fine group of soloists was led by Best's powerhouse bass-baritone and Rood's sensuous soprano; the chorus was fervent, and best of all in the "All dismal sounds" finale, which was anything but. What I missed was the inspired acting that had enlivened the first half of the program. (I also missed Act IV, which was omitted.) Perhaps someday Handel and Haydn could team up with a theater company to give us *The Indian Queen* as it was done in 1695.

—JEFFREY GANTZ

MORE CLASSICAL! Read Lloyd Schwartz's review of the West-Eastern Divan Orchestra with Daniel Barenboim at thePhoenix.com/classical.

CLASSICAL CONCERTS

THURSDAY 7

BOSTON LYRIC OPERA › James MacMillan's *Clonomen* › Thurs › Sat 8 pm; Sun 2 pm › Artists For Humanity, 100 West 2nd St, Boston › $100 › blo.org or 617.542.6772

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHRISTOPH VON DOHNÁNYI › Brahms's Variations on a Theme by Haydn; Sibelius's Violin Concerto, with Renaud Capuçon; Beethoven's Symphony No. 5 › Thurs › Sat–Tues 8 pm; Fri 1:30 pm › Symphony Hall, 301 Mass Ave, Boston › $30–$114 › 888.266.1200 or bso.org

DEEPTI NAVARATNA › Selection of 8th, 17th, 18th and 19th century Indian classical music › 7:30 pm › Multicultural Arts Center, 41 Second St, Cambridge › $20; $15 students, seniors › 617.577.1400 or multiculturalartscenter.org

FRIDAY 8

CAPITAL TRIO › Selection of works by Beethoven, Smetana, and Dvořák › 6 pm › Boston Athenæum, 10-1/2 Beacon St, Boston › Free › 617.227.0270 or bostonathenaeum.org

CHAMBER ORCHESTRA OF BOSTON › Alberto Williams's *Argentine Suite* for strings; Joaquín Rodrigo's *Dos Miniaturas Andaluzas*; Selection of tangos by Osvaldo Pugliese and Astor Piazzolla › 7:30 pm › First Church in Boston, 66 Marlborough St, Boston › $20–$45; $10 students › 617.267.6730 or chamberbos.squarespace.com

DONAL FOX AND MAYA BEISER › Works for piano and cello by Piazzolla, Bach, and more › Fri–Sat 7:30 pm › Institute of Contemporary Art, 100 Northern Ave, Boston › $35; $30 students › 617.478.3100 or icaboston.org

KARITA MATTILA › Soprano recital › 8 pm › Jordan Hall, 30 Gainsborough St, Boston › $35–$85 › 617.482.6661 or celebrityseries.org

MEMBERS OF THE BOSTON CONSERVATORY OPERA STUDIO CONDUCTED BY ANDREW ALTENBACH › Selection of scenes from works by Bizet, Donizetti, Heggie, Mozart, Poulenc, Verdi, Weill, and Vores › Fri–Sat 8 pm › Seully Hall, 8 the Fenway, Boston › Free › 617.912.9222 or bostonconservatory.edu

TESSERA QUARTET › Selection of works by Brown, Dvořák and Ravel, with violinist Roger Tapping › 8 pm › Studio 401, 31 Hemenway St, Boston › Free › bostonconservatory.edu

VENICE BAROQUE ORCHESTRA › Selection of works by Vivaldi, Albinoni, Geminiani, and Veracini › 8 pm › Sanders Theatre, 45 Quincy St, Cambridge › $19–$60 › 617.496.2222 or bemf.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHRISTOPH VON DOHNÁNYI › See listing for Thurs

SATURDAY 9

BOSTON CONSERVATORY SINFONIETTA CONDUCTED BY ERIC HEWITT › Copland program: Clarinet Concerto, with Bo-Kyung Byeon; *Appalachian Spring* for 13 Instruments › 8 pm › Studio 401, 31 Hemenway St, Boston › Free › bostonconservatory.edu

EXSULTEMUS › Selection of works

by Purcell, Blow, Fede, and more › 8 pm › University Lutheran Church, 60 Winthrop St., Cambridge › $25-$35; $20-$30 students, seniors › 617.876.2235 or exsultemus.org

A FAR CRY › Shostakovich's Two pieces for string octet; *Variations on an Elizabethan Theme*; Boccherini's *Night Music of the Streets of Madrid*; Hearne's *Glenkorne* › Sat 4 pm › St. John's Episcopal Church, 3 Roanoke Ave, Jamaica Plain › $10 › Sun 2:30 pm › Isabella Stewart Gardner Museum, 280 the Fenway, Boston › SOLD OUT › afarcrycrg

SEVEN TIMES SALT › Selection of works by Purcell, Marais, Cavellini, Rossi, Zanetti, and more, with violist/violinist Anna Griffin › 8 pm › Temple Shir Tikvah, 34 Vine St., Winchester › $18 › 781.721.1263 or seventimessalt.com

BOSTON LYRIC OPERA › See listing for Thurs

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHRISTOPH VON DOHNÁNYI › See listing for Thurs

DONAL FOX AND MAYA BEISER › See listing for Fri

MEMBERS OF THE BOSTON CONSERVATORY OPERA STUDIO CONDUCTED BY ANDREW ALTENBACH › See listing for Fri

SUNDAY 10

BOSTON CONSERVATORY ORCHESTRA CONDUCTED BY BRUCE HANGEN › Bart's Flute Concerto, with Kaine Kimura; Overture to Mozart's *The Magic Flute*; De Falla's *Three Cornered Hat*, Suite No. 2, conducted by Gabriela Mora-Tellez; Gershwin's *An American in Paris*, conducted by Yukling Ching › 2 pm › Sanders Theatre, 45 Quincy St., Cambridge › $15 › 617.536.2222 or bostonconservatory.edu

BOSTON MUSICA VIVA › Selection of children's ballets by Samuel Hendrick and Bernard Hoffer, with Northeast Youth Ballet and narrator Steve Aveson › 3 pm › Tsai Performance Center, 685 Comm Ave, Boston › $9-$30 › 617.354.6910 or bmv.org

BROOKLINE MUSIC SCHOOL FACULTY › Works for flute, violin, viola, and piano by Beethoven, Saneran, and Duruflé › 4 pm › Bakalar Recital Hall, 25 Kennard Rd, Brookline › Free › 617.277.4563 or bmusicsch.org

EXSULTEMUS › Selection of works by Purcell, Blow, Fede, and more › 3 pm › First Lutheran Church of Boston, 299 Berkeley St., Boston › $25-$35; $20-$30 students, seniors › 617.536.8851 or exsultemus.org

GIL SHAHAM AND AKIRA EGUCHI › Schubert's Sonatina in A minor; Bach's Partita No. 3 in E, BWV 1006; Boisrem's Suite No. 2 for solo violin; Milone's *In the Country of Lost Things* ... Durmaz's *Nigguniim* › 3 pm › Jordan Hall, 30 Gainsborough St., Boston › $35-$85 › 617.482.6661 or celebrityseries.org

LEV MAMUYA AND CHRISTOPHER STAKNYS › Works for cello and piano by Beethoven, Piazzolla, Howard Frazin, and Debussy › 3 pm › Shalin Liu Performance Center, 37 Main St., Rockport › Free › 978.546.7391 or rockportmusic.org

SALLY MARTIN AND AI-YING CHIU › Selection of works for violin and piano › 3 pm › New School of Music, 25 Lowell St., Cambridge › $12; $6 seniors › newschoolofmusic.org

BOSTON LYRIC OPERA › See listing for Thurs

A FAR CRY › See listing for Sat

TUESDAY 12

ALISTAIR REID › Works for organ by Harris, Bairstow, Hollins, Howells, Pallesva, Guilmant, Bach, Langlais and Vierne › 7:30 pm › Memorial Church Harvard University, 1 Harvard Yard, Cambridge › Free › 617.495.5508 or memorialchurch.harvard.edu

ROQOQOA › Handel's *Esther* › 7:30 pm › Temple Ohabei Shalom, 1187 Beacon St., Brookline › $10 › 617.277.6610 or ohabei.org

YA-FEI CHUANG › Four selections from Rachmaninoff's *Six Moments Musicaux*, Op. 16; Chopin's Sonata No. 3 in B minor, Op. 58; Four selections from Schubert's *Six Moments Musicaux*; D780; Overture to Wagner/Liszt's *Tannhäuser* › 8 pm › Seully Hall, 8 the Fenway, Boston › $15 › 617.912.9222 or bostonconservatory.edu

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHRISTOPH VON DOHNÁNYI › See listing for Thurs

WEDNESDAY 13

TYLER ST. CLARE, KAREN FANALE, AND ZACH PEARSON › Selection of works for flute, soprano, and guitar › 5:30 pm › Church of St. John the Evangelist, 35 Bowdoin St., Boston › Free › 617.227.5242 or stjohnsbowdoinst.org

THURSDAY 14

AARON JACKSON › Schumann's *Dances of the Davidsbund*; New work by Jackson › 6 pm › Boston Athenæum, 10-1/2 Beacon St., Boston › Free › 617.227.0270 or bostonathenaeum.org

BETH LOGAN RAFFELD, JOHN HARBISON, FRED HARRIS, AND KEALA KAUMEHEIWA › Selection of works for vocals, piano, drums, and bass › 7:30 pm › Killian Hall at MIT, 160 Memorial Dr., Cambridge › Free › events.mit.edu

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHRISTOPH VON DOHNÁNYI › Mozart's Piano Concerto No. 23 in A, K488, with Radu Lupu; Bruckner's Symphony No. 4 [*Romantic*] › 8 pm › Symphony Hall, 301 Mass Ave, Boston › $30-$114 › 888.266.1200 or bsoorg

DAVID MCGRORY › Schumann's *Abegg Variations*, Op. 1; Granados's *Escenas Romanticas*; Liszt's Ballade No. 2 in B minor › 7:00 pm › Newton Free Library, 330 Homer St., Newton › Free › 617.796.1360 or newtonfreelibrary.net

STANDING ROOM ONLY › Selection of Ragtime, Irish, and Italian love songs and Broadway hits › 7:30 pm › Unitarian Universalist Church in Wakefield, 320 Main St, Wakefield › $30; $25 seniors › 781.203.9686 or anwinevets.org

DANCE PERFORMANCE

FRIDAY 8

SHEN YUN › Classical Chinese dance › Fri 7:30 pm; Sat 2 › 7:30 pm; Sun 1 › 6:30 pm › Opera House, 539 Washington St., Boston › $50-$150 › 888.974.2698 or shenyunperformingarts.org

SATURDAY 9

SOUTH ASIAN SHOWDOWN › Showcase of Fusion and Bollywood/Hindi-Film styles › 6 pm › John Hancock Hall, 180 Berkeley Street, Boston › $20-$100 › 617.572.7777 › southasianshowdown.com

SHEN YUN › See listing for Fri

SUNDAY 10

SHEN YUN › See listing for Fri

COMMEDIA TONIGHT: *SERVANT* EARNS ITS PAY

THOSE WHO BELIEVE THE BEST THINGS in life are freewheeling are bound to enjoy the touring Yale Rep production of *The Servant of Two Masters* corralled at the Paramount Center by ArtsEmerson. This antic but poignant take on Italian playwright Carlo Goldoni's 1743 *commedia dell'arte* is like clown college paired with grand opera for an extended twirl on the whoopee cushion. Stock characters burst onto the stage, and into song, as if leaping through paper hoops, then leap again into Goldoni's plot about a hungry lackey who indentures himself to two aristocrats and then tries to keep them straight. Lazzi both arcane and anachronistic ensue — I mean, the players here are as shameless as they are elastic, peppering Goldoni's scenario with references to at least six musicals, the Patriots, the ART, minstrelsy, and the debt ceiling. There's even a Helen Keller joke, along with piled-on bodily humor and plastic food that flies through the air with the greatest of ease. Of course, if you are the type who thinks two stooges might be enough, the comic foolery can seem a bit protracted.

The inventive production by Yale School of Drama head of physical acting Christopher Bayes (from an adaptation by Constance Congdon) is unleashed from an old trunk and aims for a populist, improvisational, yet classical feel. And don't be fooled: the chaos is carefully choreographed and rigorously executed by a wittily costumed, high-pitched cast of clowns who revel in their stereotypes and are also accomplished singers, their warbling punctuated by an onstage two-person band. Monty Python could take a few notes on all the silly walks.

And yet, Bayes's 2010 production does from time to time try a little tenderness, mostly in the person of Steven Epp's forlorn Truffaldino, the titular two-timer who, when he isn't dodging blows from others or contending with the results of his own incompetence, can go a little melty on you. A bit more ache is built into a lovely trio for the three ladies of the cast. There is even a whiff of fairy tale floating through the staging, climaxing at the end when a glowing crescent moon ascends into a starry sky like a big sideways smile. If you have kept yours on for two and a half hours, you'll probably find it magical.

_CAROLYN CLAY

THE SERVANT OF TWO MASTERS :: Paramount Center Mainstage, 559 Washington St, Boston :: Through February 10 :: $25-$69 :: 617.824.8400 or artsemerson.org

PLAY BY PLAY

COMPILED BY MADDY MYERS

OPENING

BLOOD KNOT › The Boston Center for American Performance stages Athol Fugard's drama about two biracial brothers growing up under South African apartheid. One of the brothers is fairer-skinned than the other, which allows him certain privileges. Thomas Martin directs. › February 14–March 2 › Boston University Theatre, 264 Huntington Ave, Boston › $20-$15 students › 617.933.8600 or bu.edu/cfa/bcap

THE LAST WILL › The Commonwealth Shakespeare Company and Suffolk University co-present the World Premiere of Robert Brustein's new play about Shakespeare's last days, during which his mind deteriorates and he begins re-enacting scenes from his own plays. Allyn Burrows stars as William Shakespeare under Steve Maler's direction. › February 14-24 › Modern Theatre, 525 Washington St, Boston › $40-$45; $30 seniors; $10 students › 800.440.7654 or suffolk.edu/moderntheatre

LEGALLY DEAD › Dan Hunter's new black comedy about a dysfunctional family with a missing patriarch that the rest of the clan wishes were dead gets its world premiere under Steven Bogart's direction. Kippy Goldfarb, Adrianne Krstansky, Jennifer Alison Lewis, and Christopher James Webb star. › February 7-24 › Boston Playwrights' Theatre, 949 Comm Ave, Boston › $10-$30 › 866.811.4111 or bu.edu/bpt

LIFE OF RILEY › David J. Miller helms Alan Ayckbourn's contemporary play about six people who all have a friend in common named George Riley. Each of the characters reacts to George's effect on their lives, his recent diagnosis with a terminal illness, and his plan for a final farewell, all without George ever appearing on stage. The Zeitgeist Stage production stars Maureen Adduci, Peter Brown, Craig Houk, Shelley Brown, Angela Smith, and Brooks Reeves. › February 8–March 2 › Black Box Theatre at Boston Center for the Arts, 539 Tremont Street, Boston › $20 › 617.933.8600 or zeitgeiststage.com

LUNAR LABYRINTH › Liars & Believers debut, a theatrical adaptation of a yet-unpublished Neil Gaiman short story, under Steven Bogart's direction. The piece incorporates music, storytelling, puppetry, poetry, dance, aerial performance, and more. › February 13 › Oberon, 2 Arrow St, Cambridge › $20-$28 › 617.615.9742 or liarsandbelievers.com/lunarlabyrinth

MIDDLETOWN › Doug Lockwood helms Will Eno's tragicomedy about a small town in American and the inherent loneliness of polite suburban life. Steven Barkhimer, Marianna Bassham, Paula Langton, and Michael Forden Walker star in the Actors' Shakespeare Project production. › February 13–March 10 › YMCA Theatre, 820 Mass Ave, Cambridge › $28-$50 › 866.811.4111 or actorsshakespeareproject.org

MILDRED FIERCE › The Gold Dust Orphans parody the 1945 Joan Crawford melodrama (from the James M. Cain novel). Varla Jean Merman stars as Mildred in this gender-bent, farcical version of the story, which will include splashy musical numbers. James P. Byrne directs the staging, which co-stars Ryan Landry, Penny Champayne, Olive Another, Liza Lett and Delta Miles. › February

THE IRISH ... AND HOW THEY GOT THAT WAY · *Angela's Ashes* it's not. But neither is this revue with text by Frank McCourt, first produced in the immediate wake of his Pulitzer-winning success: a thing for the ash heap. Its abbreviated history of the Irish and Irish-American experience is by necessity rudimentary and partisan, with the potato, the hooch, and abuses by the English taking pride of place. But the heart of the piece is its catalogue of Irish tunes, from the inevitable "Danny Boy" and "Finnegan's Wake" to U2's "Still Haven't Found What I'm Looking For," spiritedly rendered here by a cast of six versatile singer/instrumentalists. The voices are unadorned and pretty, and it's a pleasure to hear them in a small space without amplification. "We are the music makers," the text declares. And though there are certainly songbirds of rather ethnicities, this sextet does nothing to disprove that assertion.

_CAROLYN CLAY

Davis Square Theatre, 255 Elm St, Somerville · Through March 17 · 339-542 · 800.850.8102 or frankmccourtstheirish.com

6-16 · Machine, 1256 Boylston St, Boston · 510-850 · 617.536.1950 or facebook.com/mildlustorphans

RED · Merrimack Rep takes on John Logan's Tony Award-winning, semi-biographical play about abstract expressionist Mark Rothko and his quest to finish his greatest commission yet. Charles Towers directs. · Feb 14–March 10 · Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell · 815-835 · 978.654.4078 or mrt.org/red.html

THE VAGINA MONOLOGUES · Theatre @ First stages Eve Ensler's series of sex-positive monologues based on her own life experiences and those of women she interviewed. Elizabeth Hunter directs. · February 9 · Somerville Theatre, 55 Davis Square, Somerville · 812-815 · 888.874.7554 or theatreatfirst.org

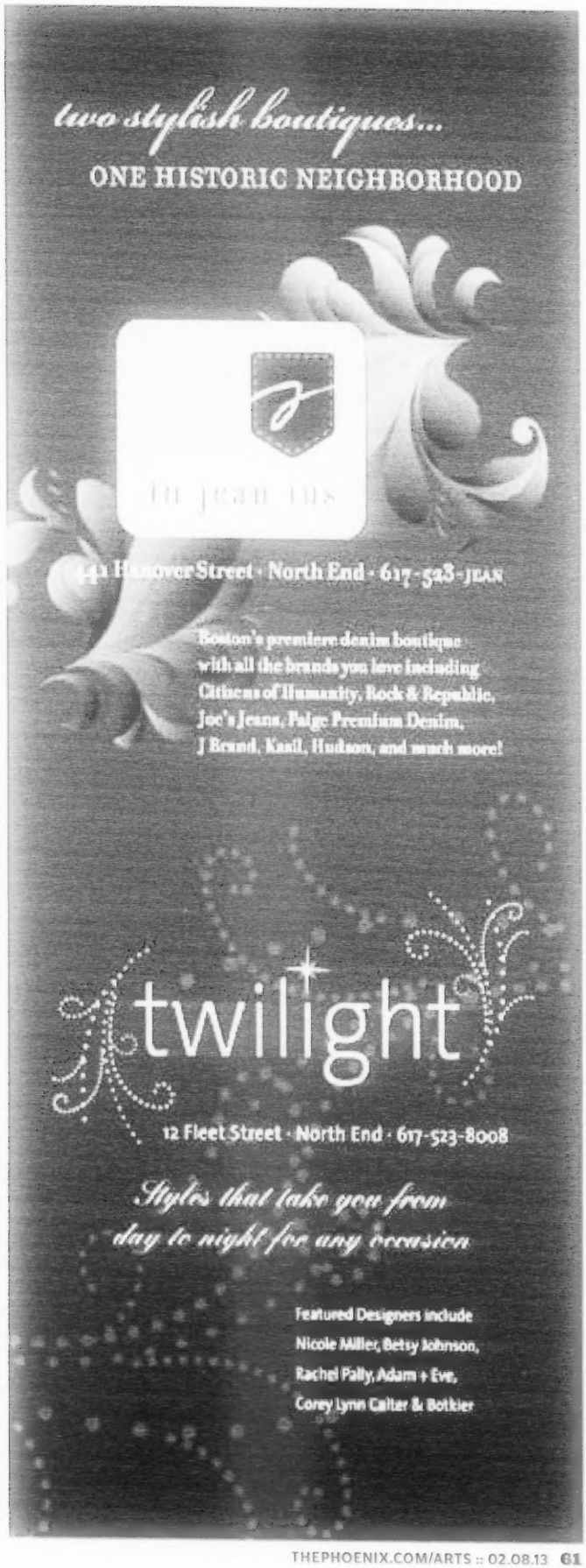
NOW PLAYING

THE GLASS MENAGERIE · American Repertory Theater stages Tennessee Williams's play about a crippilingly shy young woman named Laura (played, in this production, by Celia Keenan-Bolger) who collects small glass figurines. Her overbearing mother (Cherry Jones) stages a dinner date with one of Laura's old high school crushes (Brian J. Smith), hoping to spark a relationship between them. Zachary Quinto co-stars as Laura's brother Tom, who, unlike Laura, dreams of escaping his household. John Tiffany directs. · Through March 17 · Loeb Drama Center, 64 Brattle Street, Cambridge · 832-855 · 617.547.8300 or americanrepertorytheater.org

JERSEY BOYS · Des McAnuff directs this Broadway Across America tour of the award-winning musical about the 60s rock-and-roll vocal group Frankie Valli and the Four Seasons. Joseph Lee Beserra stars as Frankie Valli. · Through March 3 · Cutt Emerson Colonial Theatre, 106 Boylston Street, Boston · 534-8154 · 617.482.2420 or boston.broadway.com

OTHER DESERT CITIES · Jon Robin Baitz's 2012 Pulitzer finalist looks back on the generationally polarizing Vietnam War from the midst of the Iraq conflict. It is Christmas 2004, and East Coast writer Brooke Wyeth has returned for the first time in six years to spend the holiday at the Palm Springs home of her Reagan-crazy parents — one time actor and GOP chair Lyman and retired screenwriter Polly. But what Brooke is poised to slide under the artificial Christmas tree is a tentative: a recently accepted memoir centered on her adored older brother, Henry, a 1970s activist. Brooke's dyed-in-the-wool Republican folks, though sympathetic, do not want her to roast this particular chestnut on an open fire. Scott Edmiston's staging for SpeakEasy Stage Company is as sparkling and emotionally truthful as the play, the smackdown between Karen MacDonald's frosted-granite Polly and Anne Gottlieb's equally stubborn but more fragile Brooke as tender as it is unrelenting. · Through February 9 · Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St, Boston · 325-352 · 617.933.8600 or speakeasystage.com

YOU FOR ME FOR YOU · M. Bevin O'Gara stages Mia Chung's imaginative, if imperfect fable about North Korean repression and American consumerism for Company One. The play sets out from North Korea, where two sisters, one of them ill, are hard-pressed for food. The repeated ritual at a doctor's office brings lots of rote praise for the government but little medicinal aid. When the healthier sister, Juniper (Jordan Clark), gets pushy with the physician she is trying to bribe, the two elbs go into hiding. Soon a Smuggler (Michael Tow) is upon them, demanding money and an ominous something more to aid them in crossing the border. Only Juniper makes it to New York, and meanwhile, her older sister Minjee (Giselle Ty) is trapped with the Smuggler. · Through February 16 · Boston Center for the Arts Plaza Theatre, 539 Tremont St, Boston · 520-838, $10-$15 students · 617.933.8600 or companyone.org



LAST ACTION HEROES?

MAYBE IT WAS THE MOMENT in *The Last Stand* when a guy exploded, or the scene when Arnold sawed someone in half with a Vickers machine gun, or maybe it was the 10th brain-splattering bullet to the head in Sylvester Stallone's *Bullet to the Head*. But at some point it occurred to me that Hollywood may be out of touch with their audience. Who will pay to see this after what happened in a movie theater in Aurora, Colorado, or at an elementary school in Newtown, Connecticut?

Apparently, not many. Arnold's *Last Stand* bombed. So did Tom Cruise's *Jack Reacher* and Jason Statham's *Parker*, both of which featured killing and maiming. As for *Bullet to the Head*, the box-office returns aren't in as this is being written, though my gut feeling (intensified by a vicious stabbing scene early in the movie) tells me it won't do much better. And the same might be true of Bruce Willis's *A Good Day To Die Hard*, the fifth film in the resilient franchise that started in 1988, which opens on Valentine's Day.

Or maybe not. Not all graphic violence is box office poison. The number-one movie last week was *Hansel & Gretel: Witch Hunters*, which contains lots of messy slaughter, though admittedly mostly of the CGI variety. But *Hansel & Gretel* doesn't bother with subtlety in establishing what is good and evil. It's a fairy tale: there are heroes and villains, witches and witch hunters, period. And the same goes for *Die Hard*'s John McClane, the Joe the Plumber of vigilantes. (True, there aren't many shades of gray in *The Last Stand*, but who still thinks of Arnold as a true-blue hero?)

But Jack Reacher, Parker, and Stallone's character in *Bullet to the Head* are not good guys. They're anti-heroes, nihilists with an esoteric code of honor like that of Clint's The Man with No Name or the varmints in *The Wild Bunch*. There isn't a lot of difference between them and the scumbags they kill. That bugs people, probably a lot more than all the blood and guns and gore .

It's kind of like the ongoing critical backlash to *Zero Dark Thirty*. True, the moral complexities of that film exceed those of action-hero fare like *Bullet to the Head*, and here's a case where the general public shows better judgment — it's done well at the box office — than the pundits who supposedly know better. But as with those fans uneasy with the amorality of the current crop of pulpy thrillers, this is a case where horrible behavior is not defined, and you're left on your own to figure it out. Perhaps it's not the guns that are killing the action-hero movies, but the uncertainty.

_PETER KEOUGH

UPWARDLY IMMOBILE

For the 49 years of Michael Apted's singular, amazing documentary series, he's returned every seven years to see what's happened to the British children first filmed on a single day in the early 1960s: half were poor, blue-collar East Londoners, the other half children of privilege with Oxford and Cambridge probably in their future. At 56, they are often where they were at 49, though a little pudgier, more settled down, and definitely less ambitious. It's almost always about family, family, family, and how their kids and grandkids are doing, whether those on camera are smugly rich or just getting by. In general, the working class participants are livelier on camera presences, perhaps because they still struggle each day to stay solvent.

Several of the moneyed males, who have no economic worries, really have turned into boorish and bloodless souls. An oddity this time: one bloke, Peter, who dropped out of the series after *28 Up*, is back. His admitted reason: to push a folky CD featuring himself and his spouse. *56 Up* is still moving and philosophic, though not as exciting as earlier episodes, which had more drama. Only one character seems angrier and more pessimistic than last time: the always troubled Neil, who, despite new employment as a lay clergy, rails against the failures of mankind and his own inability to change the world for the good.

_GERALD PEARY

+++

56 UP

Directed by Michael Apted and Paul Almond :: First Run Features :: 144 minutes

Kendall Square

PLACEBO EFFECT

++1/2

SIDE EFFECTS

Directed by Steven Soderbergh :: Written by Scott Z. Burns :: With Rooney Mara, Jude Law, Catherine Zeta-Jones, and Channing Tatum :: 20th Century Fox :: 106 minutes

Boston Common + Fenway + suburbs

THIS WAS THE SECOND film I had seen in one day that owed a debt to Hitchcock and featured a presumably psychotic, possibly homicidal female. So maybe I'm overreacting when I see regression in Hollywood's attitude toward women. That is, they are demonizing them.

Let's start with Hitchcock. As with *Psycho*, the studio has forbidden anyone from entering a screening of Steven Soderbergh's *Side Effects* after the film begins because of its "non-linear nature." I assume that refers to its extensive, and awkward, use of flashbacks, because the story isn't so much full of surprises as it is riddled with plot holes. But the proviso does put pressure on critics to reveal as little as possible for fear of spoilers.

So, in brief. Emily (Rooney Mara), whose husband (Channing Tatum) has just returned from a prison term for insider trading, is depressed. A shrink (Jude Law) prescribes a new drug and, well, it apparently has side effects. And then there are the ruthless lesbians and. . . .

Maybe I've said too much. *Side Effects* looks classy, keeps your interest, and has attractive actors. Soderbergh says that it is his last movie. Ironically, the filmmaker who started his career with *sex, lies, and videotape*, a film boosting female sexuality and empowerment, now ends it with a so-so thriller that resorts to the same old misogyny.

_PETER KEOUGH

OPENING THIS WEEK

++1/2 BULLET TO THE HEAD Veteran director Walter Hill's return to the screen looks, sounds, and feels like an '80s action movie beefed-up for modern audiences with heaping helpings of messy blood squibs. Sylvester Stallone plays Jimmy, a New Orleans gun-for-hire whose latest job goes wrong and whose partner winds up dead. He teams up with Taylor (Sung Kang), a straight DC cop working with the corrupt local department. The *Rush Hour*-style racist remarks directed at the Korean-American Taylor backfire, but much of *Bullet* is on target: the dialogue studded with zingers and the chase scenes demonstrating that Hill has not lost his chops. Don't bother with plot coherence or plausibility — if you're going to a Stallone film for logic, then you're in the wrong theater. Jason Momoa transforms his *Conan* caveman stare into something maniacally scary as the hired gun out to kill Jimmy and Taylor. A credible foray into winter-film barbarism, and it might have been funnier if it left out the samurai jokes.

—Monica Castillo

NOW PLAYING

++1/2 AMOUR 2012 Visit thePhoenix.com/movies for a full review.

++1/2 ANNA KARENINA 2012 Visit thePhoenix.com/movies for a full review.

+++ ARGO 2012 Visit thePhoenix.com/movies for a full review.

+++1/2 BEASTS OF THE SOUTHERN WILD 2012 Visit thePhoenix.com/movies for a full review.

+++ BRAZIL 1985 Terry Gilliam's manic fantasy may be the first visionary epic that's also a no-holds-barred black comedy. Set in a vast, looming, Orwellian metropolis "somewhere in the 20th century," it's about a humble everyman (Jonathan Pryce), an anonymous drone in the vast totalitarian machinery, who catches a glimpse of the girl of his dreams and accepts a post in the sinister Information Retrieval department to find out who she is. Gilliam's Orwell-meets-Monty-Python visuals are at once funny and spectacular, and though the picture doesn't have much emotional grip, it offers a bitingly hilarious view of modern bureaucratic man clutching at the last fragments of his identity.

++++ THE BRIDE OF FRANKENSTEIN 1935 James Whale's sequel to his 1932 *Frankenstein* is a scrumptious rehash of the Mary Shelley novel that starts with a dandy self-reflexive frame: the challenge night that Byron, Shelley, and Mary set out to write horror stories. From there it becomes, of all things, a parody — a sophisticated, affectionate send-up of the mad-scientist genre. Your creepy-crawly favorites from the Universal (and *Gods and Monsters*) stock company are all here: Boris Karloff is the monster, a sweet-natured, cuddly bumbler this time; the quintessentially macabre Ernest Thesiger plays the besotted, wacko Dr. Pretorious ("Do you like gin? It's my only weakness!"), who keeps tiny human figures in glass jars; and Elsa Lanchester, wearing the famous lightning-streaked beehive hairdo, gives a goofy, endearing performance that earned her a place in movie history. The classic, pre-*Ricki Lake Show* moment comes when Elsa freaks out after seeing the monster whom she has been created to wed.

++ BROKEN CITY 2013 Visit thePhoenix.com/movies for a full review.

++++ CASABLANCA 1942 Time goes by, but Rick and Ilsa remain ageless, while the rest of us contemplate what this classic might have been like with the purported original cast: Ronald Reagan and Ann Sheridan. Fortunately, we wound up with Bogie and Bergman, not to mention Paul Henreid, Peter Lorre, Sydney Greenstreet, and Claude Rains. So, *could* Bogie have gotten on that plane? Or is it easier to hang out with your new best buddy (Claude's Louis) than to live with the woman you love? Michael Curtiz directed.

+1/2 COSMOPOLIS 2012 In a scene in David Cronenberg's adaptation of Don DeLillo's novella, as Robert Pattinson grimaces while having a proctological exam, you realize that throughout the whole movie he's been acting like he has a finger up his butt. It's appropriate. Pattinson plays master of the universe Eric Packer, who unlike billionaires such as Bruce Wayne or Patrick Bateman, is more the passive type. He looks out the window of his limo, gazes at a computer screen, and mumbles Mametish non-sequiturs. En route uptown to get a haircut, he chats with his wife, has affectless sex, ignores demonstrators swinging dead rats, loses a fortune, and shrugs off a threat of assassination. Will he get his hair cut? A Pollock-esque painting backs the film's opening credits, and it ends with a Rothko canvas, suggesting that Cronenberg aspires to similar abstraction. Unlike those masters, however, he isn't looking into the enigma of the soul but reiterating the banality of its absence.

+++1/2 DJANGO UNCHAINED 2012 Visit thePhoenix.com/movies for a full review.

++++ DR. STRANGELOVE, OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB 1964 It's Peter Sellers's day in Stanley Kubrick's doomsday comedy classic. His President Muffley, bald as Adlai Stevenson, smolders and half-stutters, denying disaster while the world blows up. And he's wildly, wonderfully over the top as the demented Dr. Strangelove, twisting and turning in his wheelchair, his black-leather-gloved metal arm displaying a stormtrooper life of its own. The soul of Henry Kissinger? Actually, Sellers based Strangelove on Wernher von Braun, but the voice, minus the German accent, was borrowed from blood-and-guts tabloid photographer Weegee. The destruction of the world stays in the film, but a scene was removed in which Strangelove masturbated with his one black glove.

+++ FAR FROM HEAVEN 2002 Writer/director Todd Haynes (*Poison, Safe, Velvet Goldmine*) pays homage to the Hollywood melodrama of the '50s with this big-budget pastiche in which homosexuality and interracial love are the overt themes. His film is set in 1957 Hartford, where TV manufacturer Frank Whitaker (Dennis Quaid) and his devoted wife, Cathy (Julianne Moore), are a Sunday-supplement couple with a perfect house, two nice kids, and a black maid, Sybil (Viola Davis). But Frank is an alcoholic with a penchant for furtive gay sex. Isolated and deprived of emotional support, Cathy becomes drawn to her black gardener, Raymond (Dennis Haysbert). Haynes studiously re-creates certain aspects of Douglas Sirk's style, but whereas in Sirk and Nicholas Ray, style, however extreme, always correlates with story and character, the style of *Far from Heaven* is also a conspicuous comment on itself. After Sirk's *All That Heaven Allows*, the movie that this one most resembles is John Waters's *Hairspray* — but whereas in *Hairspray* Waters exceeds expectations for musicals by addressing racial integration and body image, Haynes, in choosing the melodrama as his form, raises expectations that he doesn't fulfill: he actually does less than what melodramas can do, and did.

+++1/2 FRANKENWEENIE 2012 Death becomes Tim Burton, whose best films feature corpses or the undead. For example, his 30-minute "Frankenweenie" (1984), in which young Victor Frankenstein watches his dog Sparky get flattened by a car. Burton feels the kid's horror, but also shares his morbid curiosity, the kind that makes you want to poke a carcass with a stick. Years later, that fascination remains, and finds full expression in this feature-length animated remake of the original short. Like the first movie, the new film opens with Victor's home-made horror movie, "Monsters from Long Ago," starring Sparky as a stegosaurus. He's a loyal, smart, and talented pooch, but about 10 minutes into *Frankenweenie*, he's dead. Victor grieves . . . until his science teacher gives him an idea. Extended to feature length, the premise doesn't thin out but gains substance and momentum. It gives Burton space to extend beyond the relatively normal Frankenstein family to the oddballs in the neighborhood, and he puts together a rogues gallery worthy of Charles Addams, brought to life by the primordial stop-action animation, shot in the inky black-and-white of Universal horror movies of the '30s. Amongst those that lending vocal work are Martin Landau, Catherine O'Hara, and Charlie Tahan.

+++ GANGSTER SQUAD 2013 Visit thePhoenix.com/movies for a full review.

1/2 A HAUNTED HOUSE 1961 Visit thePhoenix.com/movies for a full review.

+++1/2 HIGH SIERRA 1941 This gang-

PHX PICKS ›› CAN'T MISS

THU 7

• UMASS BOSTON FILMS More people should know about the University of Massachusetts Boston Film Series, which offers outstanding recent films, many of them local premieres, plus appearances by the filmmakers. This year's spring program runs through April 25 and opens today with Nisha Pahuja's *The World Before Her* (2012), a compelling documentary that compares and contrasts two different, and equally alarming, training camps for women in India: one for the Miss India beauty contest and the other for a Hindu-nationalist paramilitary group. The director will be on hand for a discussion.
UMB Film Series, Campus Center Ballroom, University of Massachusetts Boston Campus, 100 Morrissey Boulevard, Boston › 7 pm › Free › 617.230.7846 or umb.edu/filmseries

SUN 10

• BSFC AWARDS It's a lot shorter than the Oscar show later this month, and it's a lot more fun as well. The Boston Society of Film Critics Annual Awards and Screening takes place tonight at the Brattle Theatre, and the featured film will be Best Documentary winner *How To Survive a Plague* (2012), with the director, David France, accepting his award in person and sticking around for a Q&A after the screening. And don't miss the pre-event reception at 5:30 pm at the Sinclair, 52 Church Street in Harvard Square!
Brattle Theatre, 40 Brattle St, Cambridge › 7 pm for awards + screening › $15; $10 for members and students › 5:30 pm for reception + awards + screening › $25; $20 for seniors, members, and students › 617.876.6837 or brattlefilm.org

MON 11

• DOCYARD In Carlo Guillermo Proto's documentary *El Huaso* (2012), the director's father, Toronto retiree Gustavo Proto, returns to his native Chile to fulfill his dream of becoming the rodeo star of the title. But tests suggest that he might have Alzheimer's, which could complicate his plans — or maybe simplify them, since he intends to end his life once his condition becomes hopeless. This subtle, complex look at the limits of individual choice and social responsibility is the latest entry in the outstanding DocYard series at the Brattle Theatre. The director will be on hand for a Q&A.
Brattle Theatre, 40 Brattle St, Cambridge › 7 pm › $9.75; $7.75 for matinees and students; $6.75 for seniors and children under 12 › 617.876.6837 or brattlefilm.org

THU 14

• SILENT VALENTINE Maybe today's rom coms would be better off if they just hushed a bit and aspired to the visual wit of classic silent comedies like Harold Lloyd's *Girl Shy* (1924). In it Lloyd plays the title shy guy who tries to compensate for his ineptitude with women by writing a macho dating book. But words turn to action when he must stop the wedding of the woman he fancies and engages in one of the most inventive, dazzling, and hilarious chases in cinema. It screens with a live music accompaniment from Jeff Rapsis.
Somerville Theatre, 55 Davis Square, Somerville › 7:30 pm › $15 › 617.625.5700 or somervilletheatreonline.com

• VINTAGE HITCHCOCK The Master of Suspense got a raw deal in the lousy recent biopic bearing his name, but the Coolidge Big Screen Classics series showcases his greatness with its screening of *Rebecca* (1940). Joan Fontaine plays a fresh-faced ingénue whose fairy-tale marriage to a morose, elegant widower, played by Laurence Olivier, is disrupted by two women, one of whom is dead. Not only did it win an Oscar for Best Picture, but its spooky setting, the Manderley mansion, holds its own against the creepy Xanadu estate in Orson Welles's *Citizen Kane* (1941).
Coolidge Corner Theatre, 290 Harvard St, Brookline › 7 pm › $10; $7 for members and seniors › 617.734.2501 or coolidge.org

also classic is brought down for a while by Humphrey Bogart's romance with a clubfooted young woman played by the undaunted Joan Leslie; fortunately, beautiful, tough-edged Ida Lupino comes around to redress the balance. John Huston and W.R. Burnett provided a script (based on Burnett's novel) that is lean and straightforward, and Raoul Walsh's direction is graceful, tense, effective. But it's Bogie who holds the movie together, helped out by a spry Warner Bros. ensemble including Alan Curtis, Arthur Kennedy, Jerome Cowan, Barton MacLane, and Henry Travers.

++1/2 THE HOBBIT: AN UNEXPECTED JOURNEY 2012 Visit thePhoenix.com/movies for a full review.

++++ HOLY MOTORS 2012 Eluding *The Master* in the wordiness of its opening scene, Leos Carax's first film since *Pola X* (1999) begins with a long take of an audience staring out at the audience watching the movie. A snippet of a 19th-century Eadweard Muybridge zoopraxiscope motion study follows, and then a man awakens in a big bed next to a dog. He stumbles about, finds a door in a wall, and walks into a movie theater where a baby toddles toward the screen. Now you're ready to meet Mr. Oscar (Denis Lavant), and experience the most brilliant and exhilarating film of the year. Riding about in a limo driven by a trusted chauffeur (Edith Scob), Mr. Oscar has nine appointments on his schedule, each involving a different character, scenario, and movie genre. These he prepares for with the costumes, wigs, props, and prosthetics cluttering the makeshift dressing room in the back of the car. His guises range from a billionaire banker to a gypsy crone; Lavant delivers a tour-de-force performance that's on a par with Carax's. As for the director, he's accumulated a lot of wacky material in the dozen fallow years since *Pola X*. He's also nurtured a sense of humor and deepened his wisdom. But at the heart of this plenitude is loss and foreboding.

+++ HORS SATAN 2011 Visit thePhoenix.com/movies for a full review.

++ HYDE PARK ON HUDSON 2012 Visit thePhoenix.com/movies for a full review.

++1/2 THE IMPOSSIBLE 2012 Visit thePhoenix.com/movies for a full review.

++1/2 LIFE OF PI 2012 Visit thePhoenix.com/movies for a full review.

++ LINCOLN 2012 Visit thePhoenix.com/movies for a full review.

+++ LOLITA 1962 Vladimir Nabokov's novel scandalized readers with its tale of a love affair between a middle-aged, obsessed roué and his lower-class pre-pubescent lover; and his movie adaptation of the book, directed by Stanley Kubrick, was instrumental in overthrowing the Production Code. Time hasn't been entirely kind to the film however — now it seems more quaint than outrageous. James Mason is epicene as Humbert, Sue Lyon seems only a little old as his beloved nymphet, Shelley Winters is gloriously blowzy as her mother, and Peter Sellers is hilarious and brilliant in his too-brief stint as Humbert's nefarious rival, Clare Quilty. Kubrick's direction transforms Nabokov's luxuriant prose into black-comic caricature, a warm-up for the more effective explosive comedy of *Dr. Strangelove*.

++1/2 MAMA 2013 Visit thePhoenix.com/movies for a full review.

++1/2 LES MISÉRABLES 2012 Visit thePhoenix.com/movies for a full review.

+++1/2 MONTY PYTHON AND THE HOLY GRAIL 1975 In this early film, the full Monty means a demolishing of the Middle Ages in the search for that ever-elusive Grail. The Python troupers are in top form for this demented send-up of the Age of Chivalry, which features flesh wounds, bad French, a flying cow, a killer rabbit, a chorus-line version of the Knights of the Round Table, and one of the funniest opening-credit sequences in the history of the movies. Terry Jones's directed.

1/2 MOVIE 43 2013 Visit thePhoenix.com/movies for a full review.

+++ THE OSCAR NOMINATED SHORT FILMS 2013: DOCUMENTARY Visit thePhoenix.com/movies for a full review.

+++ THE OSCAR NOMINATED SHORT FILMS 2013: LIVE ACTION AND ANIMATED Visit thePhoenix.com/movies for a full review.

+++ PARANORMAN 2012 This second feature from animation house LAIKA (the company behind *Coraline*) is the type of holiday entertainment that kids (and adults) used to tune into annually, back when Rankin/Bass was creating wonders of stop-motion. But those beloved TV specials centered on Christmas, while LAIKA makes movies best suited to haunting Halloween. So why is their latest, co-directed by Chris Butler and Sam Fell, opening in August? Well, this tale of a Salem-like town cursed by a witch is also a throwback to Amblin's live-action summer fare of the '80s, with a nod to John Carpenter. While Butler's script doesn't equal Coraline's, this movie's artists have summoned black magic with the spiky-haired character of misunderstood pariah Norman (voiced by Kodi Smit-McPhee), bullied because he sees dead people. But when the burg is besieged by zombies, the boy becomes a hero — and any misgivings about the plot are eased by the handcrafted visuals. Catch it in 3D if you can.

+ PARENTAL GUIDANCE 2012 Visit thePhoenix.com/movies for a full review.

++ PARKER 2013 Visit thePhoenix.com/movies for a full review.

+++ PATHS OF GLORY 1957 Its anti-war message is simplistic, but Stanley Kubrick's story of honor and authority on the French front during World War I contains some of the most horrifying depictions of trench warfare ever filmed. George Macready is the martinet who orders his men on a suicide mission. Adolphe Menjou is the general who agrees to court-martial three of the soldiers for their refusal to follow the order. Kirk Douglas is the brave colonel who defends them.

+++ THE PREACHER'S WIFE 1996 Whitney Houston acquits herself capably in *The Preacher's Wife*, an old-fashioned heart-warmer that gives her a stage on which to perform her hits. Penny Marshall's film is a remake of the 1947 comedy *The Bishop's Wife*, in which troubled celeric David Niven and wife Loretta Young, got themselves straightened out with the help of angel Cary Grant. Here Houston is the gospel-singing title character, Courtney B. Vance is her humorless workaholic Baptist preacher husband, and Denzel Washington is the anachronistically kind angel. The movie heals with a warm spirit of optimism that elevates it above the status of cross-promotional redwood, allowing it to sell (Houston's inevitable chart-toppers aside) the values of cooperation and Good Samaritanism.

++ QUARTET 2012 Visit thePhoenix.com/movies for a full review.

+++ THE RAID: REDEMPTION 2011 Everything that American directors do wrong in action movies, Gareth Huw Evans does right in this martial-arts thriller. No rapid-fire cuts, no blurry camera work: what you see is what you get. And it's not just a cop movie — it's kind of a horror movie, too, the whole film reminiscent of the opening SWAT-team-in-a-housing-project sequence in George Romero's *Dawn of the Dead*. And also a martial arts flick by way of a Hollywood musical, with fight sequences worthy of Jackie Chan that play out like extravagantly inventive dance numbers. Rookie cop Rama (Iko Uwais) joins his SWAT team in a raid on a decrepit high rise to take out Tawa (Ray Sahetapy), crime boss and landlord to every murderous lowlife in Jakarta, all eager to kill for free rent. Tawa's a sadist but he's funny, too, and one thing about Rama and the other good guys is that they don't have much of a sense of humor. Or rather, their wit is in how they use their fists and feet and whatever else comes to hand — a refrigerator, a fluorescent light bulb — to get the job done. It sure beats crappy editing and special effects.

THE REVOLT OF MAMIE STOVER 1956 Raoul Walsh's romantic drama stars Jane Russell as Mamie Stover, a prostitute driven out of her hometown of San Francisco at the start of World War II. Seeking solace in Hawaii, Mamie falls for a science-fiction writer who treats her with the respect she deserves. But conflict arises when Mamie finds herself unable to shake her old habits, reverting back to prostitution to get by.

MORE MOVIES! FOR MORE REVIEWS OF FILMS IN THEATERS THIS WEEK, GO TO THEPHOENIX.COM/MOVIES

+++1/2 ROMAN HOLIDAY 1953 The bewitching, swan-necked Audrey Hepburn had her first big role (and won an Oscar) in this reverse Cinderella story about a princess who takes an unsanctioned holiday with an American reporter (Gregory Peck) and photographer (Eddie Albert). The script is only serviceable; what makes the film so delightful is the combination of Hepburn's playful elegance, the breezily confident direction by William Wyler, and the dream-vacation Rome settings. (And Peck isn't bad.)

++1/2 RUST AND BONE 2012 Visit thePhoenix.com/movies for a full review.

+++ THE SESSIONS 2012 Visit thePhoenix.com/movies for a full review.

+++ SILVER LININGS PLAYBOOK 2012 Visit thePhoenix.com/movies for a full review.

++1/2 SPARTACUS 1960 Stanley Kubrick's epic about the slave (Kirk Douglas) who leads a rebellion against Rome could have used a more interesting script and livelier heroes. The film is widely credited with being the first to break the Hollywood blacklist by letting Dalton Trumbo adapt Howard Fast's novel under his own name. But Trumbo's Spartacus is too noble to be real. Douglas loses his savage edge as the film progresses, and his peasant army is a utopian social clique. Much more interesting are the villainous, decadent Romans, among them Charles Laughton, Peter Ustinov (a nimble scene stealer), and, best of all, Laurence Olivier as the crafty general Crassus. Kubrick crams an astonishing amount of information into the widescreen, and the battle scenes are more exciting, horrific, and bloodily realistic than most war films.

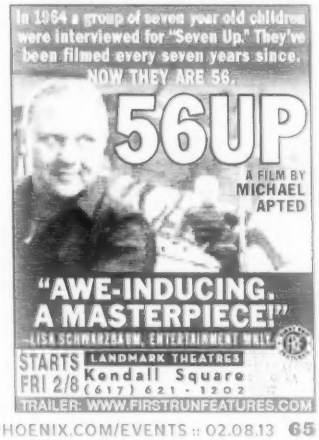
+1/2 STAND UP GUYS 2012 Visit thePhoenix.com/movies for a full review.

SUGAR HILL 1974 Combining elements of horror and blaxploitation, Paul Maslansky's zombie flick stars Marki Bey as Sugar Hill, a vengeful lover looking to extract revenge on the group of local gangsters that murdered her boyfriend. To help her, Sugar turns to voodoo queen Mama Maitresse (Zara Cully), who agrees to raise an army of undead zombies in exchange for her soul.

+++ TINY FURNITURE 2010 Writer/director/star Lena Dunham's portrait of post-graduate haze finds her character, Aura, moving back to her "photo-artist" mid her's TriBeCa loft/studio. There, the pleasantly plump young woman battles her clothing almost as much as she fights with her family, which is ruled by her real-life mom (artist and photographer Laurie Simmons) and younger sister (model and pod Grace Dunham). Aura's friend and bad influence Charlotte, who greets her with a hard slap to the face, is fabulously portrayed by Dunham's real lifelong friend Jemima Kirke. When Aura crushes on Keith (David Call), the cook at her new job as a daytime hostess in an eatery that doesn't serve lunch, Charlotte recommends that Aura "just take him somewhere and grab his cock." Less a cock grabber than an aimless wallflower, Aura stands in the shadows waiting to blossom. It may sound hopelessly autobiographical, but Dunham has made an accomplished movie. She's one to watch.

+++ ZABRISKIE POINT 1969 It's never safe to underestimate Michelangelo Antonioni, but examination of the late-60s California counter-culture, his English-language successor to *Blow-Up*, has some abject elements about it. Like the two leads, Daria Halprin as anthropology student Daria and Mark Frechette as college dropout Mark, who's wanted in connection with the death of a police officer during a student riot. Or is Antonioni trying to convey something through his use of non-actors, an attitude toward America's hippies and their politics that's not as simple-minded? His work can be naive but it's never simple. With Rod Taylor as Daria's corrupt boss and the famous nude-love-in mirage at the title location in Death Valley National Park.

++++ ZERO DARK THIRTY 2013 Visit thePhoenix.com/movies for a full review.



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NOW PLAYING ON WFNX.COM: CHVRCHES "THE MOTHER WE SHARE"

CHVRCHES, GLASGOW, SCOTLAND

If you are in a band and you've heard of Chvrches, you probably hate them. After all, within a year of forming, the Scottish trio have become perhaps the most feted new band on the planet — all on the strength of but a pair of recorded tunes. Their first shows in Britain and on the Continent were packed to the gills. Their upcoming first visit to our Yank shores, to gobble up spring festival hype stateside after having done likewise in 2012 in Europe, will no doubt bring them far more acclaim than they "deserve." Right?

And yet: a listen to those two tracks (May's "Lies" and September's "The Mother We Share") reveals the origin of the hype: an enthralling bounce, a disorienting volley of synth stabs, and the clarion call of Lauren Mayberry's singular vocal style. There is something about Mayberry's delivery — honest, young, and still believing in things worth believing in while avoiding the clichés of the waif lost in a sea of electroclash. In that way she echoes the virtuous innocence of Harriet Wheeler of *120 Minutes* heroes the Sundays. But Mayberry's ability to hold her own amidst the waves of crunk attack is closer to Megan James of Purity Ring than to the Sundays' gentle melodicism.

Chvrches assaulted the world in the guise of a band out of nowhere. The truth is more banal: Mayberry began working with Martin Doherty (ex-Twilight Sad) and Iain Cook (ex-Aerogramme) as what at the time was a side gig from her then main project, the more pedestrian-sounding Blue Sky Archives. But the jams the trio concocted couldn't be denied. Whether they continue to blow minds when they release their still-to-be-named debut EP in March remains to be seen (in their US mini-tour, the closest they get to our city are two New York dates post-SXSW). But in the meantime, continue to hate at will, as the earnestness of the band's international charm offensive bludgeons ever on.

—DANIEL BROCKMAN ✉ DBROCKMAN@PHX.COM

THE LUMINEERS AIM FOR THE RAFTERS

JEREMIAH FRAITES ISN'T FAMOUS — at least not yet. The drummer of the Lumineers, the folk trio who experienced an outrageously fruitful 2012, is talking to me two days before appearing on the January 19 *Saturday Night Live*, but he doesn't sound convinced that his band have crossed the fame threshold. As proof, Fraites offers their lack of participation in *SNL* sketches — a privilege reserved for the instantly recognizable. Being on the show itself won't cement the Lumineers' fame either, he says. But making good at the Grammys this Sunday night — where they're up for both Best New Artist and Best Americana Album — would certainly do the trick.

If fate does indeed swing in the group's favor, what will one of Fraites's first acts as a bona fide celebrity be? "Um," he says, chuckling. "Probably the same thing I would do as a non-famous person. I hope it doesn't go all the way to my head. I don't think it will." While bland, Fraites's response fits nicely with the Lumineers' humble, uncomplicated personality. It's difficult to picture them ever out-maneuvering the paparazzi.

The Lumineers formed in 2005 in Ramsey, New Jersey, the suburb where Fraites and singer/guitarist Wesley Schultz met as kids. When a Jersey City emcee introduced them as the Lumineers, their name was born. The two had a run at being professional musicians in New York City. When things didn't work out, they moved to Denver. There, they recruited cellist/singer Neyla Pekarek via a Craigslist ad. (Their current tour also includes multi-instrumentalist Stelth Ulvang and bassist Ben Wahamaki.)

Fast-forward to December 2011: the rising outfit's "Ho Hey" closes a crucial episode of the CW dramedy *Hart of Dixie*, lighting the fuse for immense success. This led to national and international tours, performances on late-night talk shows, tons of YouTube videos, and sales of their signature tune topping 1.5 million and of 500,000-plus for their self-titled 2012 debut LP (Dualtone Music Group). As of this writing, *The Lumineers* sits at No. 7 on the *Billboard* 200, and they just played a sold-out show at the House of Blues. People have wet dreams over being as not-famous as the Lumineers.

The band's earnest, dulcet charms clearly have drawing power, but their fortune is part of a bigger picture. Several young folkies — Mumford & Sons, Of Monsters and Men, Phillip Phillips, and others — have recently seized coveted chart positions between hip-hop and pop acts, quietly nudging aside rock bands who ordinarily fill those slots. Fraites, however, doesn't concern himself with sustaining this popularity for the long run, since he didn't expect to get this far anyway. "If being popular allows us to continue, then that's great, but we really care about songs and writing a good song," he says. "We believe that if you write an album, that album should make you want to write 10 more albums. We try to write songs that make us want to write more songs."

—REYAN ALI

LIAM HAYES'S *SWAN* DIVE

This year brings two revelations from Chicago-born pop/soul/folk singer Liam Hayes of Plush Spring: will offer Hayes's fourth album, the sweetly sad *Kanji Soul Roller* (produced by Wilco's Pat Sansone). And this week it's the soundtrack to the Roman Coppola-written/directed *A Glimpse Inside the Mind of Charles Swan III*, opening for limited engagements on February 8 (but available on iTunes). The soundtrack includes a mix of Plush songs, gently orchestrated instrumentals, and a pretty decent Charlie Sheen-sung version of bossa standard "Aguas de Março" — a must for fans long desperate for Plush on vinyl.

"As far as arranging goes, I'm starting to move in that direction a little more," says Hayes on his first soundtrack (he actually appeared as a lounge pianist in *High Fidelity*). "I was fortunate to have had [Coppola] ask me to do the score for it."

Swan III is a surreal comedy set in the 1970s starring Sheen as a quixotic womanizer whose twisted delusions come to life, and co-stars Jason Schwartzman as his even shallower sidekick. Casting smoldering Katheryn Winnick as the scorned lover as well as Bill Murray in another supporting role puts the film in the realm of a (lib) Wahlberg celebrity parade.

This makes the choice to spotlight Hayes's music all the more interesting, since his stoic and sun-gulme material — though decidedly retro — works in counterpoint to the slick characters. Plush fans might find the soundtrack better than the film, but that says more about the music than the movie.

—JONATHAN DONALDSON

KINGSLEY FLOOD DECLARE NEW *BATTLES*

FOR A SONGWRITER AS SIMPLE and direct as Naseem Khuri, the band he's built around himself is surprisingly multi-faceted. Keyboardist Chris Barrett switches off on trumpet. Violinist Jenée Morgan also doubles on saxophone. Hell, drummer Travis Richter could even come out from behind the kit and kill on guitar. "We are loaded instrumentally," chirps Khuri from Washington, DC, which he has called home since moving away from Boston in 2009, just a year after forming Kingsley Flood with bassist Nick Balkin. "We could do something like Tesla's *Five Man Acoustical Jam*!"

Perish the thought, but the Westwood native admits the rogue sextet he keeps moving between Boston and DC is the secret weapon that brings his songs to life. It's a band that can't help but show off as they come together on their second full-length, *Battles*, which they unveil this Saturday at Brighton Music Hall. When you also include a go-to man like veteran guitarist George Hall (Weisstronauts, Seks Bomba), it's not audacious to compare the seeds of Kingsley Flood to the virtuoso folk and rock-and-roll seeds that grew a band like Wilco.

Balkin and Barrett were sharing an apartment and working as space-pop band Logan 5 and the Runners, when Kuri started to write songs. "I remember thinking that a lot of people are going to like these; there is so much you could do with them," Balkin recalls. "But I don't think that he's thinking that he wants them to be really popular."

Whether Khuri wants his songs to be popular depends on your definition of popularity. The traditions he draws from reward imitation. On album-opener "This Will Not Be Easy," Khuri's world-weary voice croaks with a no-depression resignation that suits both hero Joe Strummer (in his later years) and Josh Ritter (whose keyboardist Sam Kassirer produced the record). As his finger-picked guitar slams into the garage stomp of "Pick Your Battles," the band's full spectrum is revealed. Khuri delivers the pitch and Kingsley Flood knock it out. It's not complicated, but then again, maybe it's not supposed to be.

"If you're playing guitar, bass, and drums in a rock band, you're already a kind of cliché," says Hall, who sees perfection in the way Khuri connects with even the most recalcitrant audiences. Despite what their instrumental variety might suggest, Kingsley Flood manage to keep it aimed at the gut-level. "I'm always fixed on the guy with his arms crossed," says Khuri. "My job it to win that guy over."

Which in Boston, is nearly all of us.

_JONATHAN DONALDSON

» KINGSLEY FLOOD ± VELAH ± AIR TRAFFIC CONTROLLER ± Brighton Music Hall, 158 Brighton Ave. Allston ± February 9 ± 7 pm ± 18+ ± $18 ± 617.779.0140 or brightonmusichall.com

PLAYLIST

We first heard from Boston electronic duo **CASE & POINT** early last year when they bootlegged everyone from the xx to Doctor P and caught the attention of Swedish dance duo Icona Pop with their big-room remix of summer anthem "I Love It." Now producers Casey Vadurri and TJ Jordan have created *Room Service Vol. 1*, a free electro-house mega-mix that hits on all their own bootlegs (Icona Pop, Radiohead), mashups (Kavinsky vs. Dada Life, Kaskade vs. Charlie Darker) and original productions ("Razor"). They also worked in their own club faves (Kill the Noise, Zedd & Lucky Date featuring Ellie Goulding, the Bloody Beetroots) into a seamless 45-minute adrenaline rush perfect for the gym, the bedroom, or wherever.

_MICHAEL MAROTTA

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Case & Point

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+++ GLISS, *LANGSOM DANS*

Modern Outsider » If rock and roll is three chords and the truth, then the mutant genre offspring shoegaze can be summed up as one chord, three fuzzboxes, and a sullen, muttered bleat. In some ways a more archetypal expression of teenage angst than punk or metal, the swirl of shoegaze embodies the powerlessness and alienation that our youth are forced to contend with — which explains why, a good quarter of a century since Chapterhouse and Ride mushed girl-group lilt into full-volume destruction, we're still seeing crucial shoegaze works like this one. Gliss have been kicking around the Los Angeles shoegaze netherworld for nearly a decade, but Danish ex-pat Victoria Cecilia's recent promotion to the rank of to lead vocalist on *Langsom Dans* has finally made their shtick click into place: the out-of-place spaciness of the reverb'ed guitars and tambourine beats find melodic counterparts in the lonely-and-lost-in-space vocals. Whether in the spiraling stomp of opener "Blood on My Hands," the buzzing and pattering shriek of "Into the Water" or the eight minutes and change of chains-dragging-along-the-ocean-floor that is closer "Kite in the Sky," Cecilia's pained voice exudes a pout that pours from the speakers. What differentiates *Langsom Dans* from a generation or two of shoegaze wannabes is the way that it remains within its genre, without actually containing much in the way of grit or distortion. The guitars, so tweaked as to be unrecognizable, line up with voices and synths to become one instrument. But rather than rely on the typical 'gaze trope of kicking up the volume so loud that notes bleed into each other, tracks like album highlight "Weight of Love" are buoyed by a languorous and resigned mood that smothers rather than obliterates, an elevation of shrugged impertinence that threatens to blot out the sun.

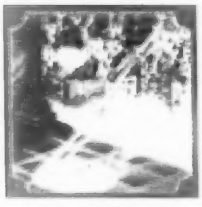
_DANIEL BROCKMAN

++1/2 UNKNOWN MORTAL ORCHESTRA, *II*

Fat Possum Records » With the frustrating and often brilliant *II*, these oddball psych-pop New Zealanders have sunk even deeper into the swampy dips of why-fi — as in "Why the hell tarnish such excellent songs with such half-assed fidelity?" Even more so than their buzz-worthy 2011 debut, *II* is a first-class showcase for Ruban Nielson's warped pop skills: "Swim and Sleep (Like a Shark)" and "Faded in the Morning" are winding mazes of barbed-wire guitar fuzz and crooked-tree-branch melodies; "One at a Time" pits Nielson's glass-eyed hook over rippling, Frank Zappa–styled wah-wah. Meanwhile, "So Good at Being in Trouble" ventures seamlessly into blue-eyed soul. But even these hooky highlights feel seamlessly smothered, as if they were recorded from inside a poorly ventilated shoebox. Why do modern indie bands like UMO purposely strive to sound shitty? Somebody needs to beat Nielson off his why-fi connection here; the musk is the work of a riveting craftsman.

_RYAN REED

UNKNOWN MORTAL ORCHESTRA + FOXYGEN + WAMPIRE :: Brighton Music Hall, 158 Brighton Ave, Allston :: March 2 :: 8 pm :: 18+ :: $13 :: 617.779.0140 or brightonmusichall.com



++++ LA BIG VIC, *COLD WAR*

Underwater Peoples » In 2011, La Big Vic released *Actually*, a retro-futuristic avant-pop album playing skillfully with classical and experimental influences. In 2012, the Brooklyn trio — vocalist/violinist Emilie Friedlander, synth player/guitarist Toshio Masuda, and synth player Peter Pearson — re-contextualized the record on *Into the World: Actually Revisited*. Their sophomore album, *Cold War*, draws on the brilliance of those songs. In a sense, it seems they've taken the most vital aspects of club — the visceral bass and enveloping beats — and treated them with forward-thinking art-first spaces and clarity ("Save the Ocean," "Cave Man"). Friedlander's deep, entrancing vocals are ever-present, and her soaring violin still shines on tracks like "Ave R," whereas "Nuclear Bomb" is loud and shoegaze-inflected. The album opens with Friedlander singing, "Now that we're underground, ...," but, like *Actually*, this is an essential LP not just to the underground, but to music in general. La Big Vic are true innovators.

_LIZ PELLY

STAFF SPINS

What we're listening to

DOLDRUMS "Anomaly" [Souterrain Transmissions/Artbutus] Out of Montreal's Arbutus Records-centric underground, this new track by Doldrums, a/k/a Airick Woodhead, plays with off-kilter percussion and woozy harmonies. It's an oddly entrancing sort of electronic production that will appeal as much to fans of bass-heavy electro as weirdo outsider psych-pop.

_LIZ PELLY

CHARLI XCX "You (Ha Ha Ha)" [Atlantic/Asylum] "Because we used to be the cool kids/You were old school/I was on the new shit" offers the artist born as Charlotte Aitchison on throbbing new single "You (Ha Ha Ha)," the first entry for Best New Jam of 2013. The eventual UK dance queen penned last year's smash "I Love It" for Icona Pop, and now enters mainstream domain with this sultry banger, complete with Gold Panda sample.

_MICHAEL MAROTTA

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ROSS LIVERMORE BAND + DAVE KELLER BAND › 10 pm › Johnny D's, 17 Holland St, Somerville › $12 › 617.776.2004 or johnnyds.com

A SILENT FILM + GOLD FIELDS + AMERICAN AUTHORS › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12 › 617.779.0140 or ticketmaster.com

"SOLID!" › With DJ Durkin › DJ Evanedy › 11 pm › ZuZu, 474 Mass Ave, Cambridge › $5 › 617.864.3278 or zuzubar.com

VEIL + GODDARD + ONSLO + OLDE PINE › 9 pm › Ralph's Diner, 148 Grove St, Worcester › 508.753.9543

THE I WANT YOU + GUILLERMO SEXO + THE FAGETTES + AL POLK › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $8 › 617.782.6245 or obrienspubboston.com

"WOLF'S 20TH ANNIVERSARY MARDI GRAS BALL" › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $12, $20 for both nights › 617.492.2327 or ticketweb.com

PHX PICKS >> CAN'T MISS

FRI 8 • **WOLF'S MARDI GRAS BALL** Not only is Shaun Wolf Wortis's legendary Mardi Gras Ball celebrating 20 years of revelry this weekend in Central Square, this grand event also kickstarts T.T. the Bear's Place's 40th anniversary celebration, which extends throughout the year. Wolf leads the charge once again, and this year's guests include Jesse Dee, Jordan Valentine, Rick Berlin and the Boston Babydolls.
T.T. the Bear's Place, 10 Brookline St, Cambridge :: 8:30 pm :: $12; $20 both nights :: ticketweb.com

• **JOAN AS POLICEWOMAN** In the early and mid-'90s Joan Wasser was known around town as the raven-haired violin-slashing beauty in the Dambuilders. By the late-'90s she was playing with Antony and the Johnsons. This decade — with a resume that includes everyone from Lou Reed and John Cale to Elton John, Rufus Wainwright, and Sheryl Crow — she's established herself as the brilliant singer, songwriter, and multi-instrumentalist behind Joan as Policewoman. At tonight's show at the Lizard, friend Rick Berlin and his Nickel & Dime Band open.
Lizard Lounge, 1667 Mass Ave, Boston :: 7:30 pm [Berlin]; 8:30 pm [Wasser] :: $14 :: 617.547.0759 or lizardloungeclub.com

SAT 9 • **"NOTHING FEELS GOOD"** Screw Valentine's Day, here's a proper party for the jaded, broken-hearted misfits who wake up alone every morning and live to cut themselves about it. WFNX presents Nothing Feels Good, an emo-licious evening of moody sonics. Luke O'Neil's Unhappy Birthday dust off old Smiths and Morrissey songs, while the Field Effect change their name to the Feel Defect and bust out a set of '90s emo jams. For added allure, Roger Lussier of Pretty & Nice and Yale, Massachusetts opens the show with some Dashboard Confessional. Be warned: the cover is only $10, but $25 for couples.
Radio, 381 Somerville Ave, Somerville :: 9 pm :: radiobarunion.com

SUN 11 • **POTTY MOUTH** One of our favorite new Bay State bands, Potty Mouth, are leading a new garage-rock revolution out in Western Mass, and the rest of the country is starting to notice. Last year's *Sun Damage* EP was one of 2012's best records, and the all-female quartet have followed it up with a grinding new single in "Damage." This excellent Resilient Bstrd bill is rounded out by Philly's Slutever (best band name ever), Hilly Eye, and Tomboy. A must-attend show if you like rad shit.
Middle East downstairs, 480 Mass Ave, Cambridge :: 8 pm :: $8 :: ticketweb.com

SATURDAY 9

2ADAM12 › 10 pm › Tommy Doyle's at Harvard, 96 Winthrop St, Cambridge › $5 › 617.864.0655 or tommydoyles.com
"4TH ANNUAL BOB MARLEY'S BIRTHDAY BASH" › With Ila Mawana + The Van Burens + Samly Man › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $13-$15 › 617.864.EAST or ticketweb.com
"AN EVENING WITH BRANFORD MARSALIS" › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $40 › 617.783.0090 or scullersjazz.com
AQUEOUS + MISS FAIRCHILD + MOTHER TON + BROTHER PERIL + SEMI GOOD LOOKIN' › 7:30 pm › Church of Boston, 69 Kilmarnock St, Boston › $10-$12 › 617.236.7600 or churchofboston.com
BLACK BEACH + NEIGHBORHOOD SHIT + RF30 + THE ROADSODAS › 4 pm › Midway Café, 3496 Washington St, Jamaica Plain › $5 › 617.524.9038 or midwaycafe.com
BLACK SEA SALSA BAND › 9 pm › Ryles, 212 Hampshire St, Cambridge › $12 › 617.876.9330 or rylesjazz.com
BRUCE IN THE USA › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › $18-$20 › 617.562.8800 or ticketmaster.com
CRY BABY + THIS IS ALL NOW + SANDLOT HEROES + CRASH THE PARTY › 8 pm › Café 939, 939 Boylston St, Boston › $12-$15 › 617.747.6038 or ticketmaster.com/
DOC ODYSSEY + SILVER BEAST + THE FEW TIGERMAN › 8 pm › Midway Café, 3496 Washington St, Jamaica Plain › 617.524.9038 or midwaycafe.com
"HORNY MARDI GRAS PARTY" › With Josiah Reibstein Brass Band + The Hep-tet + Hot Biscuits + Dirty Water Brass Band › 9 pm › Cantab Lounge Downstairs, 738 Mass Ave, Cambridge › 617.354.2685 or cantab-lounge.com
INSANITY PLAGUE + E PLURIBUS UNUM + ATTRACTION TO TRAGEDY + VIVISEPULTURE + INCONVENIENCE STORE › 1 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com
KING ORCHID + MAID MYRIAD + PERHAPS + SAND RECKONER › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obrienspubboston.com
KINGSLEY FLOOD + VELAH + AIR TRAFFIC CONTROLLER › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $13-$15 › 617.779.0140 or ticketmaster.com
>> LIVE MUSIC on p 72

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Friday, March 8 • 7:30pm

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Saturday, February 16 • 8:00pm

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BERKLEE PERFORMANCE CENTER
Sat. 2/9 @ 7:30PM: 2013 Lunar New Year Concert
Tues. 2/12 @ 8:15PM: Mandolin Mashup 7
Thurs. 2/14 @ 8:30PM: Terri Lyne Carrington's Money Jungle
Sat. 2/16 @ 8PM: International Championship of Collegiate A Cappella
Fri. 3/8 @ 8:30PM: The SFJAZZ Collective presents the music of Chick Corea
136 Massachusetts Ave., Boston
For full schedule/tickets: www.berkleebpc.com
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Wed. 2/13 @ 8PM: Fenway Recording Sessions Presents: Willy Mason/Nina Violet
Thurs. 2/14 @8PM: Jesse Ruben / Chris Ayer
Fri. 2/15 @ 8PM: Will Evans / The Sweet Remains
Sat. 2/16 @ 8PM: Stone Cold Fox / Broken Anchor
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good life
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Music: ALL TRILL- ALL NITE, trap, swag, based, chopped & screwed, crunk, bounce • Cover: $5
Fri Feb. 8 • 9:30 pm – 2 am
CLLCTVBOSTON VS. PICO PICANTE EDICION ESPECIAL
DJs: Chief Bolma, King Louie, Pajaritos, Oxycontinental,
Music: Global Bass, Digital Cumbia, Tropical, Moombahton
Cover: $5
Sat Feb. 9 • 9:30 pm – 2 am
TWERK-FEST 2013
DJs: Braun Draper, @LILInternet, DJ A.B.D., Amadeezy
Music: NOLA Bounce, Miami Bootie Bass, Bootie House, Juke, Reggaton, Reggae, B-More
Cover: $5
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(card games, board games and video games)
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ARTS & EVENTS ::

<< LIVE MUSIC from p 71

KISHI BASHI + PLUME GIANT › 7 pm › The Sinclair, 52 Church St, Cambridge › Sold Out › 617.451.7700 or boweryboston.com
KURT BAKER + PARKS + THE EXPLORERS CLUB › 9:15 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › 617.547.0759 or lizardloungeclub.com
LADYSMITH BLACK MAMBAZO › 8 pm › Sanders Theatre, 45 Quincy St, Cambridge › $28-$40 › 617.496.2222 or ofa.fas.harvard.edu/boxoffice
LES RACQUET + SUMMER OF ADEN + ANGRY ELEPHANT + THE CREATURE FROM DELL POND › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
"NOMS: BRUNCH" › With DJ Leah V › 11 am › ZuZu, 474 Mass Ave, Cambridge › 617.864.3278 or zuzubar.com
OLD JACK + ALOUD + GREAT ELK + THE BYNARS › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com
OMG! A GAY CABARET › With the Boston Gay Men's Chorus › 5 pm › Club Café, 209 Columbus Ave, Boston › $35 › 617.536.0966 or clubcafe.com
PASSION PIT + MATT & KIM + ICONA POP › 7:30 pm › Agganis Arena, 925 Comm Ave, Boston › $35-$39.50 › 617.358.7000 or ticketmaster.com
PATRICK DECOSTE + CHARLIE & THE MOST › 9 pm › Sally O'Brien's, 335 Somerville Ave, Somerville › $5 › 617.666.3589 or sallyobriensbar.com/frameset.htm
"PIAZZOLLA TO BACH" › With Donal Fox + Maya Beiser › 7:30 pm › Institute of Contemporary Art, 100 Northern Ave, Boston › $30-$35 › 617.478.3100 or icaboston.org
RUSTY SHOVELS + ALL OF THE ANIMALS + GHOST HAMMERS + BEN LEE PATTERSON AND THE RYES › 8:30 pm › Radio Downstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com
SLATEFACE + M.U.Y.A + PREMIUM DEATH TRAP › 9 pm › Ralph's Diner, 148 Grove St, Worcester › 508.753.9543
"SOULELUHJAH" › With Ty Jesso › 11 pm › ZuZu, 474 Mass Ave, Cambridge › $5 › 617.864.3278 or zuzubar.com
"WFNX PRESENTS: NOTHING FEELS GOOD: PRE-VALENTINE PARTY" › 9 pm › Radio Upstairs, 379 Somerville Ave, Somerville › $10 › 617.764.0005 or radiobarunion.com
"WOLF'S 20TH ANNIVERSARY MARDI GRAS BALL" › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $12, $20 for both nights › 617.492.2327 or ticketweb.com
ZOOGMA › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12-$14 › 617.779.0140 or ticketmaster.com

SUNDAY 10

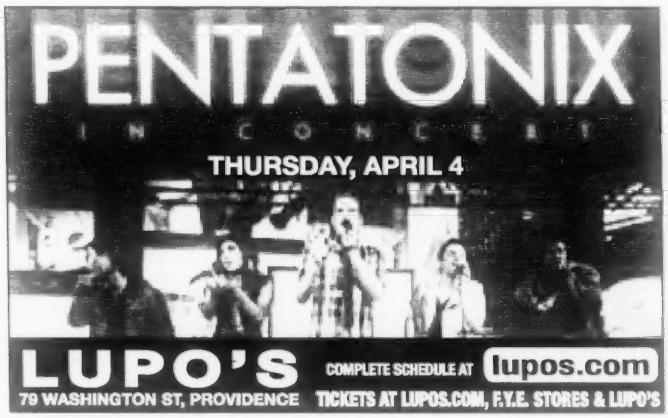
"AN EVENING WITH BRANFORD MARSALIS" › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $40 › 617.783.0090 or sculliersjazz.com
BALLYHOO! + KAYAVIBE + STRANGE MACHINES › 7 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $13-$15 › 617.779.0140 or ticketmaster.com
FRONTIER RUCKUS › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com
G.EAZY + SKIZZY MARS › 7 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $13-$15 › 617.864.EAST or ticketweb.com
"JOHN DENVER: A ROCKY MOUNTAIN HIGH CONCERT" › Berklee Performance Center, 136 Mass Ave, Boston › 617.266.7455
M.R. POULOPOULOS + KAITI JONES + TOM BIANCHI AND FRIENDS › 8 pm › Burren, 247 Elm St, Somerville › 617.776.6896 or burren.com
RATKING + ROOFEEO + BOOGIE BOY METAL MOUTH + ESH THE MONOLITH + ANDREW MILITIA + SUPNATER › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
TAKE ONE CAR + NUNCUNT + BANDWAGON INFERNO + F-WORD + THE TAKEAWAYS › 4 pm › Midway Café, 3496 Washington St, Jamaica Plain › Free › 617.524.9038 or midwaycafe.com
TIMESHARES + WEAK TEETH + GREAT LAKES USA + SLEEPYHEAD › 7 pm › O'Brien's, 3 Harvard Ave, Allston › $8 › 617.782.6245 or obriensbuboston.com
WITH THE PUNCHES + DIVIDED BY FRIDAY + ME VS. HERO › 1 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com

MONDAY 11

DANNY FALLON + TORN SHORTS + DON NGATIA + HOT LETTER › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com
DEAD KENNEDYS + WELCH BOYS + THE CRYPTICS + BURNING STREETS › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $25 › 617.864.EAST or ticketweb.com
MACKIE BURNETTE + PANORAMA › 9 pm › Middle East Corner, 480 Mass Ave, Cambridge › Free › 617.864.3278 or ticketweb.com
MICE PARADE + BADKNIGHT + DAN LIPPEL › 9 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $10 › 617.492.2327 or ticketweb.com
POTTY MOUTH + HILLY EYE + SLUTEVER + TOMBOY › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $8 › 617.864.EAST or ticketweb.com
THE RADICALS + THE HULLS + KERMIT'S FINGER + BLINK 9-1-1 › 8 pm › Charlies Kitchen, 10 Eliot St., Cambridge › $5 › 617.492.9646 or charlieskitchen.com
SKIP GORMAN › 9:30 pm › Cantab Lounge, 738 Mass Ave, Cambridge › 617.354.2685 or cantab-lounge.com
TODAY JUNIOR + THA! + CLITORATTI + HEAVY PETALS › 10 pm › ZuZu, 474 Mass Ave, Cambridge › Free › 617.864.3278 or ticketmaster.com/venue/8547

TUESDAY 12

5 & A DIME + AZIZ › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $12-$15 › 617.864.EAST or ticketweb.com
AESOP ROCK + ROB SONIC + DJ BIG WIZ + BUSDRIVER › 7:30 pm › Paradise Rock Club, 967 Comm Ave, Boston › $20 ›



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BOUBACAR DIABATE SAMBALOLO › 9:30 pm › Sally O'Brien's, 335 Somerville Ave, Somerville › 617.666.3589 or sallyobriensbar.com/frameset.htm
HANNAH GEORGAS + ARIEL & THE UNDERTOW › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com
"MARDI GRAS PARTY" › With Revolutionary Snake Ensemble + Charles Neville › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $20 › 617.661.5000 or regattabarjazz.com
MATMOS › 7 pm › The Sinclair, 52 Church St, Cambridge › $12-$15 › 617.451.7700 or boweryboston.com
THE MIDNIGHT GHOST TRAIN + MY OWN EXILE + ROZAMOV + WROUGHT IRON HEX › 8 pm › Midway Café, 3496 Washington St, Jamaica Plain › $8 › 617.524.9038 or midwaycafe.com
ROBERT DELONG › T.T. the Bear's Place, 10 Brookline St, Cambridge › $10-$12 › 617.492.2327 or ticketweb.com
WHY? + DREAM TIGER + ASTRONAUTALIS › 7 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $18-$20 › 617.779.0140 or ticketmaster.com
"ZUESDAY" › With DJ Leah V + Black Adonis › 10 pm › ZuZu, 474 Mass Ave, Cambridge › Free › 617.864.3278 or zuzubar.com

WEDNESDAY 13

CASEY DESMOND + GUTTER GLOSS + AVOX BLUE + [OPT-OUT] › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $8 › 617.492.2327 or ticketweb.com
CODY CHESTNUTT › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $16-$18 › 617.779.0140 or ticketmaster.com
CONNOR GARVEY + BARNABY BRIGHT › 8 pm › Club Passim, 47 Palmer St, Cambridge › $13-$15 › 617.492.7679 or clubpassim.com
"THE DAISY CHAIN: PRE-V-DAY LOVE-IN" › DJ Angie Donuts + DJ Michael V › 10 pm › ZuZu, 474 Mass Ave, Cambridge › Free › 617.864.3278 or zuzubar.com
HOPE & THE HUSBANDS + TENSOR + DEATH PESOS + THE PINK PARTS › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $9 › 617.864.EAST or ticketweb.com
SISSY CASTROGIOVANNI GROUP › 9 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com
WILLY MASON + NINA VIOLET + DJ CARBO › 8 pm › Café 939, 939 Boylston St, Boston › $10-$12 › 617.747.6038 or ticketmaster.com
YO LA TENGO › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › Sold Out › 617.562.8800 or ticketmaster.com
YUTO KANAZAWA + EARTHWARDS › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $20 › 617.783.0090 or scullersjazz.com

The **Revolutionary Snake Ensemble** are at the Regattabar.

THURSDAY 14

BAAUER + JUST BLAZE › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $22-$25 › 617.864.EAST or ticketweb.com
BIG HEAD TODD & THE MONSTERS › 8 pm › House of Blues, 15 Lansdowne St, Boston › $25-$35 › 888.693.2583 or livenation.com
BILLY WYLDER + JOE FLETCHER & THE WRONG REASONS › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
BIRTHDAY WISHES + MELVERN TAYLOR AND HIS FABULOUS MELTONES + SOLSTICE CIRCUS › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $12-$15 › 617.492.2327 or ticketweb.com
"B.O.S.S. ECCLECTIC DANCE PARTY" › 10:30 pm › ZuZu, 474 Mass Ave, Cambridge › Free › 617.864.3278 or zuzubar.com
JON FOREMAN [OF SWITCHFOOT] + ANTHONY RANERI [BAYSIDE] + WILL ANDERSON + NOW, NOW + THE LONE
>> LIVE MUSIC on p 74

The Middle East

DOWNSTAIRS
THU 2/7 — EMBRACE PRESENTS: BADBADNOTGOOD, earlymineties., DURKIN
SAT 2/9 — ROCK ON! CONCERTS: 4th BOB MARLEY'S BIRTHDAY BASH, ILA MAWANA, THE VAN BURENS, SAMLY MAN (SAM OF RAPPLESAUCE)
MON 2/11 — DEAD KENNEDYS, WELCH BOYS, THE CRYPTICS, BURNING STREETS – 18+ $25

UPSTAIRS
THU 2/7 — WESTLAND, HALFWAY TO AVALON, GONE BY DAYLIGHT, SILHOUETTE RISING
SAT 2/9 — ALL AGES 1PM INSANITY PLAGUE; LES RACOUET (FROM NYC), SUMMER OF ADEN
MON 2/11 — RESILIENT BSTRD PRESENTS A VERY SPECIAL ALL AGES SHOW: POTTY MOUTH, HILLY EYE, SLUTEVER, TOMBOY

/MIDEASTCLUB /ZUZUBAR @MIDEASTCLUB @ZUZUBAR

Alex Ross, JLA: The Original Series, 2000, courtesy of the artist, ™ & © DC Comics. Used with permission.

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saturday | february 16
BIG GHOST, SUBJECT 2 CHANGE, RAW DEAL, SHOTGUN WALTZ, ANDREW O'KEEFFE
7:30 PM | $12 COVER | AGES 21+

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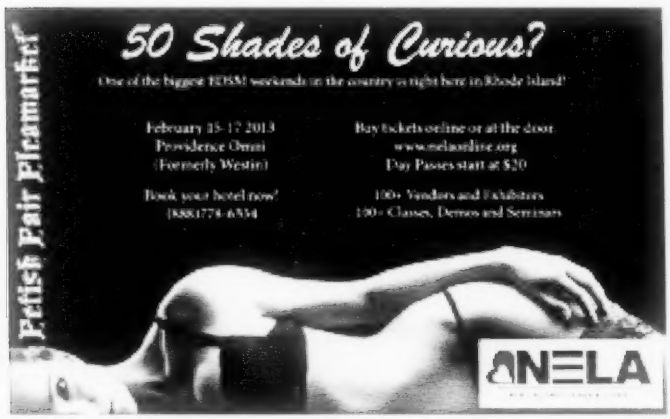
CITATION GIVING NOTICE OF PETITION FOR APPOINTMENT OF GUARDIAN FOR INCAPACITATED PERSON PURSUANT TO G.L. c. 190B, §5-304	Docket No. SU13P0088GD	Commonwealth of Massachusetts The Trial Court Probate and Family Court
In the matter of: Gloria Simmons Of: Brighton, MA	RESPONDENT Alleged Incapacitated Person	Suffolk Probate and Family Court 24 New Chardon Street, Boston MA, 02114

To the named Respondent and all other interested persons, a petition has been filed by ST. ELIZABETH'S MEDICAL CENTER in the above captioned matter alleging that Gloria Simmons is in need of a Guardian and requesting that ST. ELIZABETH'S MEDICAL CENTER (or some other suitable person) be appointed as Guardian to serve on the bond. The petition asks the court to determine that the Respondent is incapacitated, that the appointment of a Guardian is necessary, and that the proposed Guardian is appropriate. The petition is on file with this court and may contain a request for certain specific authority. You have the right to object to this proceeding. If you wish to do so, you or your attorney must file a written appearance at this court on or before 10:00 A.M. on the return date of 02/14/2013. This day is NOT a hearing date, but a deadline date by which you have to file the written appearance if you object to the petition. If you fail to file the written appearance by the return date, action may be taken in this matter without further notice to you. In addition to filing the written appearance, you or your attorney must file a written affidavit stating the specific facts and grounds of your objection within 30 days or after the return date. IMPORTANT NOTICE: The outcome of this proceeding may limit or completely take away the above-named person's right to make decisions about personal affairs or financial affairs or both. The above-named person has the right to ask for a lawyer. Anyone may make this request on behalf of the above-named person. If the above-named person cannot afford a lawyer, one may be appointed at State expense.

WITNESS, Hon. Joan P. Armstrong, First Justice of this Court
Date: January 11, 2013



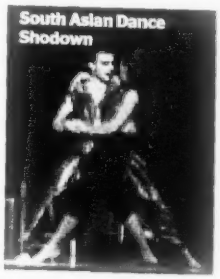
PHX PICKS >> JAZZ & WORLD

FRI 8 SAT 9 SUN 10

• BRANFORD MARSALIS QUARTET The mighty Branford Marsalis Quartet — with pianist Joey Calderazzo, bassist Eric Revis, and drummer Justin Faulkner — hits town for the first time since releasing last year's *Four MFs Playin' Tunes* (Marsalis Music). A concert-hall and festival staple, Marsalis still digs the clubs, and the band is doing five shows at Scullers through Sunday.
Scullers, DoubleTree Guest Suites Hotel, 400 Soldiers Field Road, Boston :: 8 pm + 10 pm (Fri + Sat) :: 7 pm (Sunday) :: $40 :: 617.562.4111 or scullersjazz.com

SAT 9

• LADYSMITH BLACK MAMBAZO You could argue that the world-music explosion began with Paul Simon's *Graceland*, which catapulted Ladysmith Black Mambazo to stardom. This peerless *a cappella* vocal (and dance) group, who originally came together in the early '60s, are still kicking up waves of elation with their particular brand of lilting South African gospel music.
Sanders Theatre, 45 Quincy St, Cambridge :: 8 pm :: $28–$40 :: 617.876.4275 or worldmusic.org


South Asian Dance Shodown

• SOUTH ASIAN DANCE SHOWDOWN The music is pre-recorded, but how can we resist a showdown between teams of Bollywood and South Asian-fusion dancers? Teams from all over North America will compete in this fourth annual showdown.
John Hancock Hall, 180 Berkeley St, Boston :: 6 pm :: $20–$100 :: 617.448.2508 or southasianshowdown.com

TUE 12

• REVOLUTIONARY SNAKE ENSEMBLE + CHARLES NEVILLE Boston's own favorite avant-second-line street band, the Revolutionary Snake Ensemble celebrates Mardi Gras with a bit of New Orleans royalty, Charles Neville, of the Neville Brothers. The alto saxophonist should add a special warm glow to the proceedings.
Regattabar, Charles Hotel, 1 Bennett St, Cambridge :: 7:30 pm :: $20 :: 617.395.7757 or regattabarjazz.com

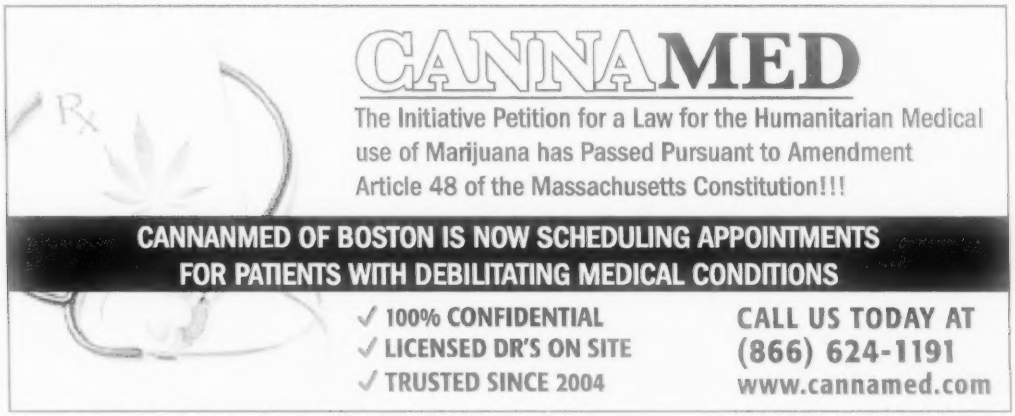
Yuto Kanazawa

WED 13

• YUTO KANAZAWA Berklee and Koyo Conservatory grad Kanazawa, at 26, has guitar chops to spare, but what's most impressive about his debut *Earthwards* is the musicality of his writing and soloing — it's post-bop that glitters with nuanced detail and ensemble warmth. He makes his Scullers debut with his band: saxophonist Mario Castro, clarinetist Felix Peikli, bassist Zwelakhe-Duma Bell le Pere, and drummer Roberto Giaquinto.
Scullers, DoubleTree Guest Suites Hotel, 400 Soldiers Field Road, Boston :: 8 pm :: $20 :: 617.562.4111 or scullersjazz.com

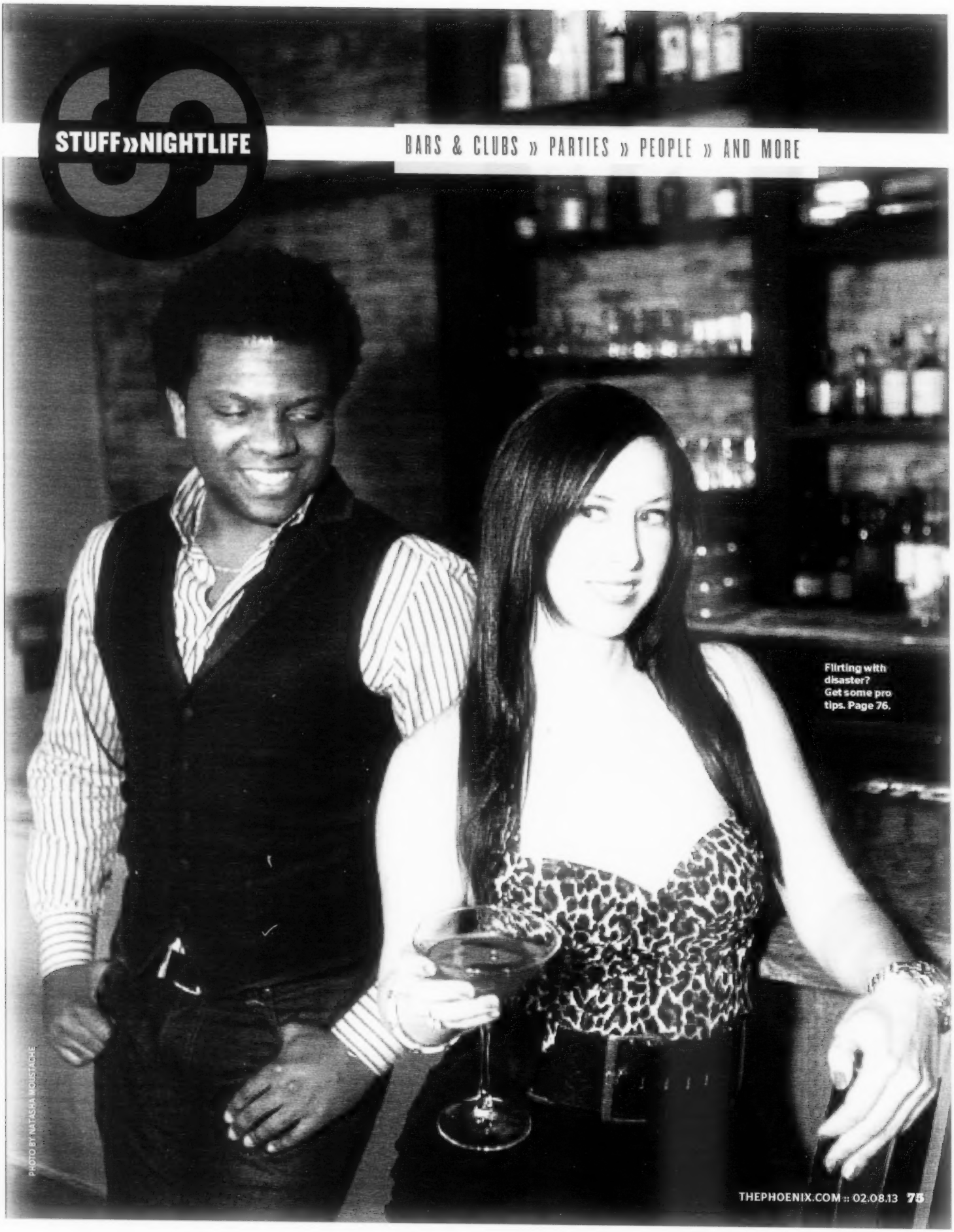
THU 14

• TERRI LYNE CARRINGTON The Berklee prof drummer has just released *Money Jungle: Provocative In Blue* (Concord), her first CD since the Grammy-winning *The Mosaic Project* (2011). The new one is a 50th anniversary tribute to the famous Ellington-Mingus-Roach trio album, with new arrangements of Duke by Carrington, and a couple of her originals. At the show, she'll be joined by her heavy cohort from the album, bassist Christian McBride and pianist Gerald Clayton.
Berklee Performance Center, 136 Mass Ave, Boston :: 8:15 pm :: $12–$20 :: 617.747.2261 or berkleebpc.com



« LIVE MUSIC from p 73

BELLOW › 7 pm › Paradise Rock Club, 967 Comm Ave, Boston › $14 › 617.562.8800 or ticketmaster.com
LUCIUS + SPIRIT KID + THE HONORS › 10 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com
"SWEETHEARTS' NIGHT OUT" › With Darol Anger & Emy Phelps + Lissa Schneckenberger & Corey DiMario + Hanneke Cassel & Mike Block › 8 pm › Club Passim, 47 Palmer St, Cambridge › $23–$25 › 617.492.7679 or clubpassim.com
"THE SECOND ANNUAL ANTI-VALENTINE'S DAY SOIREE" › With Brendyn Schneider + Parlour Bells + Ruby Rose Fox + Shadwell › 8 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $12 › 617.547.0759 or lizardloungeclub.com
TONY BENNETT › 8 pm › Opera House, 539 Washington St, Boston › $60.50–$150.50 › 617.259.3400 or bostonoperahouseonline.com



Flirting with disaster? Get some pro tips. Page 76.

PHOTO BY NATASHA MOUSTACHE

BY SCOTT KEARNAN
@THEWRITESTUFFSK

For the right price, these romance experts will accompany you to the club and help you hone your flirting skills. But with Valentine's Day almost here, we scored some free advice for singles out on the town.

SUSAN BAXTER

Any nightlife fashion advice? Dress the part. I tell my clients to check the bar's Facebook page to see pictures of people who go there. You don't want to show up in a tight, revealing dress and high heels when it's more of a hipster-alternative crowd.

How do you know when to approach? If he or she has made eye contact for a couple of seconds at least twice, and preferably showing a little smile, it's time. Don't approach if he or she is in the middle of a conversation with a friend.

What's the worst pick-up line you've heard? I saw one guy waiting to talk to a girl at the bar. He asked her if she was trying to lose weight because she ordered a vodka-soda instead of a vodka-tonic. That didn't go over well.

How do you make the most of a quickie bar chat? Keep the focus on hobbies, travel, and see what you have in common. Do *not* ask "What do you do?" right away. That can be taken as rude, as if you're trying to estimate how much a person makes.

Better moves on the dance floor mean better moves in bed — true or false? True. Even if you don't have rock-star moves, people who get out there, have fun, and are confident are going to be more confident and adventuresome in bed.

THOMAS EDWARDS

Sending over a drink — classy or cheesy? Pretty cheesy.... If you're already talking, when her drink is low, offer to buy her, and her friends, a drink. Then you're not doing it because she's hot, but because you enjoy her personality and want to keep the conversation going. That's a better compliment.

What are some positive nonverbal cues? Head tilts, consistent smiling, biting the lower lip, and a pattern of looking at your eyes and lips. If the person is constantly looking around and pulling back, you haven't caught their interest yet.

What's the best pick-up line you've heard? My friend went up to a woman and said, "I really love your earrings, but I'm just not too sure about the boots." His confidence and honest attention to detail was so great, the woman was immediately enthralled.

Let's talk morning-after etiquette: what's a smart way to follow up? If you're the guy sending the woman off, tell her to text you when she's home to know she's safe. This way, you don't have to worry about when is too early to communicate again; it's already done.

What about extracting yourself from a bad one-night stand? Don't say "I'll call you sometime." You know you won't, so don't set false expectations. Better to be straightforward and make a clean break than ignore and let it drag. It saves frustration on both sides.

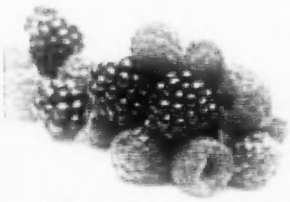
LOOKING TO SNARE SINGLES? OUR EXPERTS PICK SOME TOP SPOTS.

Red Lantern **(shown here) and** Lolita **are sure bets for bachelorettes, says Baxter.**

If you can brave the second-hand smoke, Cigar Masters **is an enclave of eligible gents.**

Great food, cocktails, and ambiance make Eastern Standard **a go-to anytime, says Edwards.**

For midweek mingling, Sonsie **remains a solid spot for after-work Back Bay crowds.**



SEXY SIPS

Kirsten "Kitty" Amann knows her cocktails. She's a founder of the Boston chapter of LUPEC (Ladies United for the Preservation of Endangered Cocktails), a member of the Greater Boston Beverage Society, and a Fernet-Branca brand ambassador. But for her book *The Screaming Orgasm: 69 X-Rated Cocktails*, Amann brought the bar into the bedroom, showcasing drinks with special sex appeal. Here's a taste. For more, raise a toast with her on February 14, when she'll host a singles soiree at Emerald Lounge.

WALK OF SHAME/MARCH OF GLORY

2 oz. vodka
1 oz. blackberry syrup
.75 oz. lime juice
Fresh blackberries
Fresh raspberries
Ginger ale or Champagne

Shake all ingredients except ginger ale or Champagne with a few fresh blackberries and raspberries in a cocktail shaker. Strain over crushed ice in a highball or Collins glass. Top with a splash of ginger ale (Walk of Shame) or Champagne (March of Glory). Garnish with fresh berries.

MAIN PHOTO BY NATASHA MOUSTACHE

CLUB NIGHTS

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › "Bijou Thursdays" › House/Hip hop
BOND › Boston › 9 pm › "Taste Thursdays" with Joe Bermudez + Greg Pic › House
DOWN ULTRA LOUNGE › Boston › 10 pm › "Hype Nightlife Presents" with DJ Bamboora › House/EDM
EMERALD LOUNGE AT REVERE HOTEL › Boston › DJ Nathanael Bluhm › Old School/ Lounge
ESTATE › Boston › 10 pm › "Glamlife Thursdays" › Top 40/Hip-Hop
GEM RESTAURANT & LOUNGE › Boston › 10 pm › "East Coast Nightlife Presents" › Top 40
M BAR & LOUNGE › Boston › 9 pm › "Lotus Thursdays" with DJ Edward Grant Stuart + DJ Felix Cutillo › House
NAGA › Cambridge › 10 pm › "Verve Thursdays" › Top 40/EDM/Latin
NIX'S MATE › Boston › 7 pm › "Rotating Action" with DJ Action Jackson + DJ Marty D › Top 40
PHOENIX LANDING › Cambridge › 10 pm › "Elements" with Crook & Lenore › Drum n' Bass
RAMROD › Boston › 10 pm › "Trainwreck Thursdays" with DJ Brian Derrick › House
RUMOR › Boston › 11 pm › "Rumor Thursday Sessions" with DJ Tak Yamashita › House/ EDM/Hip-Hop
STORYVILLE › Boston › 10 pm › "Storyville Thursdays" with DJ Costa › House

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › "Onyx Fridays" with Victor Calderone › Top 40
BOND › Boston › 10 pm › "Redemption Fridays" › Top 40
DISTRICT › Boston › 10 pm › "Latin Fridays" with DJ Juan Madrid › Latin
DOWN ULTRA LOUNGE › Boston › 10 pm › Dueling DJs › House/Top 40
EMERALD LOUNGE AT REVERE HOTEL › Boston › Top 40 › DJ Case › House/ Top 40
ESTATE › Boston › 10 pm › "Estate Fridays" with John Dahlbäck › House
GEM RESTAURANT & LOUNGE › Boston › 10 pm › DJ Costa › House
GUILT › Boston › 10 pm › "Queer Fridays" › House/EDM
GYPSY BAR › Boston › 10 pm › Insta-Party Fridays › House
HURRICANE O'REILLY'S › Boston › 10 pm › "Hurricane Fridays" › Top 40
JULEP BAR › Boston › DJ Dolo › Funk/Jazz/ House
MIDDLESEX LOUNGE › Cambridge › DJ Frank White › Rap/Rock/Funk/R&B
NIX'S MATE › Boston › 8 pm › "Nix's at Night" › House
PHOENIX LANDING › Cambridge › 10 pm › "Pretty Young Thing" with DJ Vinny › 80s/Top 40
PRIME › Boston › 10 pm › "VIP Fridays" › House
RISE › Boston › 1 am › Joakim + Doctor Jeep + Alan Manzi & Matty Gavris
ROYALE › Boston › 10 pm › "Full on Fridays" › House/Electro/Disco
RUMOR › Boston › 10 pm › "Touch Fridays" with DJ Dres + DJ Hectik + DJ Lus › Top 40/Mash-Ups
VENU › Boston › "Signature Fridays" › 11 pm › Venu Fridays
WEST END JOHNNIE'S › Boston › 10 pm › "Showtime Fridays" › Top 40s/House/Mash-Ups [upstairs] + 90s [downstairs]

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › Bijou Saturdays › House/Hip-Hop
BOND › Boston › 10 pm › "Flaunt Saturdays" › House
CURE LOUNGE › Boston › 10 pm › "Saturdays at Cure" with rotating DJs Hectik + DJ 7L + BrekOne + DJ Theo A + DJ Frank White › Top 40/House/Rock/Pop/Hip-Hop
DISTRICT › Boston › 10 pm › "Status Saturdays" with DJ Cootz › Mash-Ups
DOWN ULTRA LOUNGE › Boston › 10 pm › Dueling DJs
EMERALD LOUNGE AT REVERE HOTEL › Boston › DJ BK › Top 40
ESTATE › Boston › 10 pm › "VIP Access Saturdays" › Top 40
GEM RESTAURANT & LOUNGE › Boston › 10 pm › DJ Jacques Dumas › Soul/Rock/Funk
GUILT › Boston › Sat › "Guilt Trip Saturdays" with DJ Adilson › Top 40
JULEP BAR › Boston › DJ Danny Diggz + DJ Dolo
NIX'S MATE › Boston › 10 pm › "Nix's at Night" with DJ Dirty Dek › House
PHOENIX LANDING › Cambridge › 10 pm › "Boom Boom Room" with DJ Vinny › 80s/90s/ One Hit Wonders
RISE › Boston › 1 am › Eddie Elias
RUMOR › Boston › 11 pm › "Rumor Saturdays" with DJ Roger M + DJ JC › House/Hip-Hop/ EDM
STORYVILLE › Boston › 10 pm › "Storyville Saturdays" › Top 40
UMBRIA PRIME › Boston › 10 pm › "Gossip Saturdays" › House/Hip-Hop/EDM
VENU › Boston › 10 pm › "Entourage Saturdays" › Top 40/Mash-Ups/Latin

CURE LOUNGE › Boston › 10 pm › "Work Hard Play Harder Sundays" › Hip-Hop/International House
EMERALD LOUNGE AT REVERE HOTEL › Boston › 10 pm › "Svedka Sundays: Industry Night" › Old School Hip Hop/R&B
GEM RESTAURANT & LOUNGE › Boston › 1 pm › DJ Costa › House
PHOENIX LANDING › Cambridge › 10 pm › "The Drop" › Dubstep/EDM/House/Techno
RUMOR › Boston › 10 pm › "Tilt Sunday" with Supa DJ JKool + DJ Jack Frost + DJ Blackout + DJ Kojak › Hip-Hop

GET LISTED! WANT TO GET YOUR CLUB'S NIGHT LISTED? SEND YOUR LISTINGS TO MUSICLISTINGS@PHX.COM!

MINIBAR › Boston › 10 pm › Top 40s › "Mini Bar Mondays" › Top 40
PHOENIX LANDING › Cambridge › 10 pm › "Makka Monday" with Voyager 01 + DJ Uppercut › Roots/Reggae/Dancehall

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › Sunnery James + Ryan Marciano
MINIBAR › Boston › 10 pm › Mini Bar Tuesdays › 10 pm › "Mini Bar Tuesdays" › 90s/House
NAGA › Cambridge › 10 pm › "Tabu Tuesdays" › Top 40/House
RUMOR › Boston › 10 pm › "Evolution Tuesdays" with DJ Hectik › Top 40

BRAHMIN AMERICAN CUISINE AND COCKTAILS › Boston › "F"mous Wednesdays" with RoksonRoks › House
DISTRICT › Boston › 10 pm › "Classic Wednesdays" › Top 40/Mash-Ups/Hip-Hop
GREATEST BAR › Boston › 9:30 pm › "Wild Wednesdays" › Top 40
RUMOR › Boston › 10 pm › "Rumor Wednesdays" with DJ Adilson + DJ Boatslip + DJ Maryalice › House/Latin

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › "Bijou Thursdays" › House/Hip-Hop
BOND › Boston › 9 pm › "Taste Thursdays" with Joe Bermudez + Greg Pic › House
DOWN ULTRA LOUNGE › Boston › 10 pm › "Hype Nightlife Presents" with DJ Bamboora › House/EDM
EMERALD LOUNGE AT REVERE HOTEL › Boston › DJ Enferno › Top 40/House
ESTATE › Boston › 10 pm › "Glamlife Thursdays" › Top 40/Hip-Hop
GEM RESTAURANT & LOUNGE › Boston › 10 pm › "East Coast Nightlife Presents" › Top 40
M BAR & LOUNGE › Boston › 9 pm › "Lotus Thursdays" with DJ Edward Grant Stuart + DJ Felix Cutillo › House
NIX'S MATE › Boston › 7 pm › "Rotating Action" with DJ Action Jackson + DJ Marty D › Top 40
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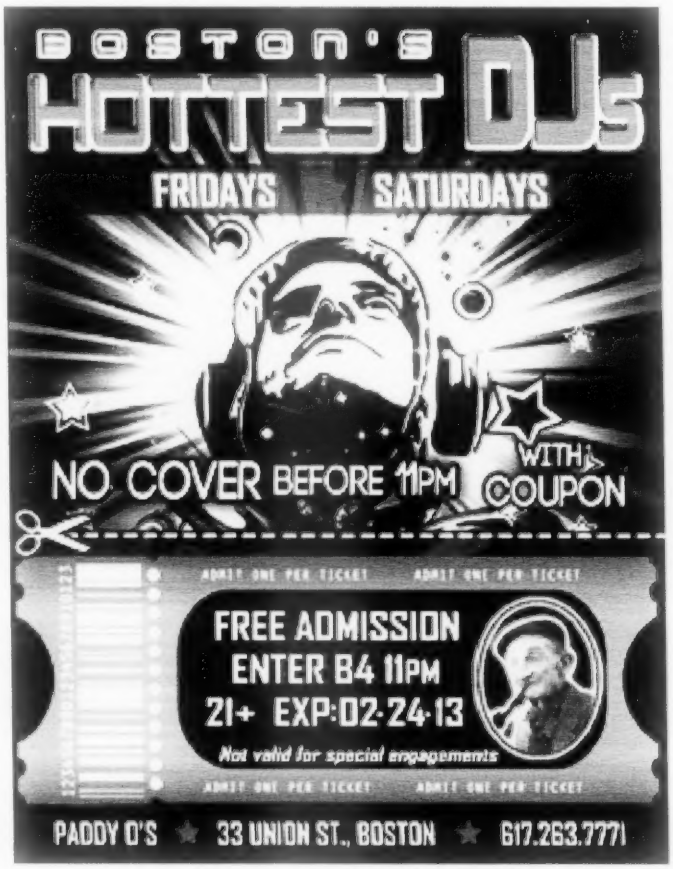
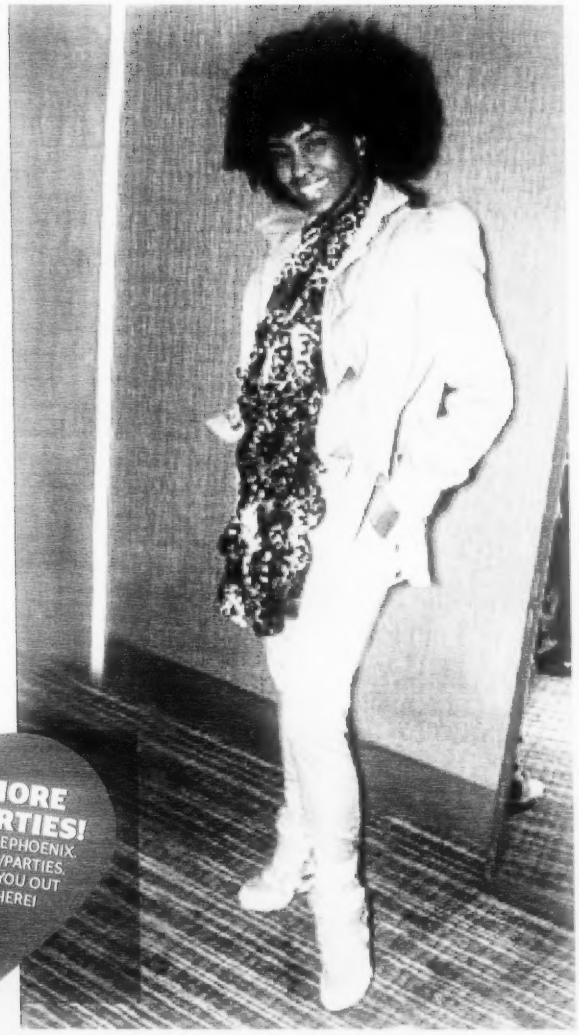
RUMOR › Boston › 11 pm › "Rumor Thursday Sessions" with DJ Tak Yamashita › House/ EDM/Hip-Hop
STORYVILLE › Boston › 10 pm › "Storyville Thursdays" with DJ Costa › House

MORE CLUBS AND COMEDY AT THEPHOENIX.COM/EVENTS

Marc Maron is at the Wilbur Theatre on February 8 [check out our Q&A online at blog.thephoenix.com/blogs/Phlog].

For tons more to do, point your phone to m.thePhoenix.com





» At Boldfacers' Pop-Up

with a dash of voyeurism, anyone? Boldfacers gave us the chance to poke around the closets of Boston's best-dressed (without risking a restraining order) at the fourth annual Stylemakers pop-up shop and party at W Boston last month. No skeletons here, just super-stylish castoffs from 25 locals — think Erica Corsano's Bottega Veneta clutch, Laura Baldini's jewel-encrusted Manolos, Jeff Lahens's cornucopia of ties and hats, and no shortage of leopard prints and sequins from former *Baywatch* star Traci Bingham, who grooved in the aisles as DJ Shasha spun dance-ready hits. The feel-good part? All proceeds from the evening's sales went to the Stylemakers' charities of choice, like Sail to Prevail, a nonprofit that funds therapeutic sailing programs for more than 1500 disabled children and adults each year. To learn more, check out sailtoprevail.org.

MORE PARTIES! AT THEPHOENIX.COM/PARTIES. SEE YOU OUT THERE!

Top: The scene **Clockwise from above left:** Joanna Humphrey and Bryan Flynn; Traci Bingham; Krista Casey; Guida Marcucci; Connnia Applegate, Tiffany Shapiro, Valerie Eliason, and Amanda Rubin; Alex Olapade

SINGER/SONGWRITER

A fan once described Shea's style as "rocker goddess," a label she proudly lives up to. But while she loves fearlessly chic fashion, comfort is key, especially onstage — which means no super-high heels during her high-energy performances.

But she makes up for the heels by kicking up her makeup and hair, whether going natural with her fierce afro or molding her mane into a towering faux-hawk for shows. (You can see her in action on March 10 at the Revolutionary Women and Reggae Festival at Hibernian Hall in Roxbury.)

While manning her racks at the pop-up, she rocked layers of cozy neutrals: a ruched and ruffled Arden B. jacket, a Guess sweater, a scarf that her mother gave her for Christmas, and a cut-out romper from Karmaloop that put a very fresh twist on casual sweats, especially when paired with high-heeled sneakers from Urban Outfitters.

—RENATA CERTO-WARE

NIGHTLIFE AND STUFF

SATURDAY AT NIX'S AT NIGHT

TO SEE MORE PICTURES GO TO THEPHOENIX.COM/PARTIES

MORE HOOK! PETER HOOK READS AT BROOKLINE BOOKSMITH ON FEBRUARY 7 AND AT PORTER SQUARE BOOKS ON FEBRUARY 8. FOR MORE OF THIS INTERVIEW, GO TO THEPHOENIX.COM

PETER HOOK TAPS INTO THE *UNKNOWN*

BY MICHAEL MAROTTA

Peter Hook is in a peculiar situation. The founding member and bassist of Joy Division and New Order is championing the legacy of the former while banished from the latter. As New Order tour the world without him, Hooky has been making rounds of his own, controversially performing the two iconic Joy Division albums in their entirety with his son and a new band, the Light. He hits Boston this week to promote a new book, *Unknown Pleasures: Inside Joy Division* (It Books), which details the post-punk band's early years in late-'70s Manchester and culminates with the suicide of iconic 23-year-old frontman Ian Curtis in 1980.

"It was the right time to tell the Joy Division story from the inside."

What inspired you to tackle the early stages of Joy Division? I read one too many books on Joy Division by people who weren't there ... concentrated too much, in my mind, on the sort of cold industrial North, and the deification of Ian Curtis, and the mystification of Joy Division, and it really just made me feel that it was the right time to tell the story from the inside.

Do you feel you're telling the story that Ian can't? Ultimately, you do things for yourself, and the interesting thing is that when I was in New Order, before we split in 2006, I wouldn't have done this. But once we split up and I was on the outside, it did strike me as how we played down Joy Division so much. We didn't grieve properly, and I think that's something that gets important to you as you get older.

Is there lingering guilt over that? I think the guilt came back, by doing the book. I sort of convinced myself that Ian had gotten ill toward the end of Joy Division. Of course when I did the timeline, I realized that he got ill right at the start.

Are you more proud of your Joy Division legacy than New Order's? Over the past year, I've been very ashamed of everything that New Order have ever done. I'm equally proud of both. The past year something had been taken from me, and without my consent.

Do you look at them and say "That's not New Order!" I'm in a sort of funny position anyway, in that my son plays my bass lines in my Joy Division celebration, and [Tom Chapman] plays my bass lines in the New Order celebration. So again, I should be flattered, and the only one who wants to play it, which is me, doesn't get to play in either! It's bloody ridiculous! But no, to my mind they will never be New Order. They are as much New Order as we are Joy Division.

In the *Joy Division* documentary, Factory Records owner Tony Wilson said punk was all about "fuck you," where post-punk declared "we're fucked." Was it this perfect storm of what was going on socially, politically, economically in late-'70s Manchester that really led to this sound that has now lasted more than 30 years? First of all, when we started making music with Ian, our dream was to get out. And here I am, 35 years later, quite happily still here. So I do get indulged, by coming to travel everywhere, but you still find that Manchester, for all its bleakness that you wanted to escape from in 1977, still has a hold over you that nowhere else in the world does.

VALENTINES FOR THE CRAFT-IMPAIRED

V-DAY PHOTOBOMB! TAKE A SELFIE WITH ONE OF OUR VALENTINES AND TAG @BOSTONPHOENIX ON INSTAGRAM, AND WE MIGHT PUBLISH YOUR PHOTO! NEED TO PRINT MORE? GO TO THEPHOENIX.COM/GOTLOVE

Personally, we feel that the only redeeming part of this holiday is the opportunity to grab your safety scissors and cover yourself in Elmer's and glitter. But for the less crafty and the time-strapped, fear not! We handpicked a stable of local artists to fake it for you. There are plenty more online at thePhoenix.com/gotlove, so you can print out enough for the whole class — or pick out your favorite design for a special someone. And hey, if you want to embellish with a doily or a dab of glitter, we completely support that. Go crazy. You have nothing to lose but your heart.

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TASTE IS INTRODUCING A NEW SHADE OF AMBER

Meet the new Budweiser Black Crown, a 6% alc./vol. golden amber lager brewed with toasted caramel malt and beechwood finished for a smooth and distinctive flavor. Tasted, chosen and handpicked by the loud, the savvy and the famous, at bars and festivals across the nation. And then, dressed in black.

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